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RGVEDIC AESTHETICS

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By

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PREFACE

Ṛgveda is the oldest available document of the human race. It is also one of the important scriptures of the Hindus. This text has been studied in the past from divergent standpoints. Some discovered here clues regarding the homeland of the Aryans. A few found historical facts. Others sought a basis for their theories of comparative mythology. Still others examined it philologically. Yet others discovered the origins or systems of metaphysics, psychology, or ethics. Traditionalis have found the sources of the rituals. Almost all these have taken pains to praise the poetry of the hymns addressed to the Dawn.

So far no one scholar has taken pains to study the Ṛg veda as a literary text, as a work of art. When we study a work of art we have two approaches open to us. The first is to examine the text in the light of the principles accepted by the sensitive students of poetry. Since there are divergent approaches on this question, it is not posible to accept this approach without seriously qualifying it. The second approach involves a study of the theories accepted by the poets themselves, and then we have to apply those theories to the hymns and evaluate them. The present study takes up this approach. Such a study may be able to offer us a better understanding of the text of the Ṛgveda.

The validity of this approach depends on three Considerations. First, a survey of the different interpretations of Ṛgveda is needed to point out their inadequacy. Next, it must be shown that the text as we have it is only a fragment. The present study establishes these two contentions. Then it proceeds to explicate the theories of inspiration, art, beauty, drama, ballad, lyric and criticism. The poetic theory of the Ṛgvedic seers was fully developed and it had an important place for the concepts of rasa and dhvani. In a sense, the later theories in poetics were not innovations of the critics, but reformulations of the Vedic doctrines.

There has been a break in the tradition of the Vedic religion. By the time of the sūtrakāras and the critics of art, the old culture survived only in a highly diluted form. This explains the great gulf that divides the imagery of the Vedic poets from that of the classical poets. Hence a separate chapter is developed here to the study of imagery. Similarly the Vedic seers were conscious of being inspired while the classical poets and critics have ignored the concept of inspiration. Yet this doctrine appears in later times in the concept of *apauruṣeyatva*.

The present study is the first of its kind. It does not deny the validity of the other approaches and methods. It only asserts that the Ṛgveda must be studied primarily as literature. After evaluating the poetic nature and value of the Ṛgvedic hymns one is at liberty to examine the text from other standpoints. The prime value of the text lies in its poetry because the Vedic seers considered themselves first and foremost as poets. And poets employ symbols and images which provide enough scope for other interpretations.

All great literature is shruti. It is revealed and Ṛgveda is the greatest of the revealed texts. The present study accepts this standpoint and examines the hymns in this light. It is for the diligent readers to examine the validity of this approach in the light of the arguments and illustrations advanced in the present work.

P.S. Sastri

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CHAPTER ONE

INTERPRETATION OF ṚGVEDA

Diligent researches and careful scrutinies have led the scholars and the critics of the Ṛgveda to propound the ostensible conclusions that the Saṁhitā is a religious work, that it is a historical work and so on. Von Roth, Benfey, Grassmann and Kaegi have seen here the Indo-European mental life, which for various reasons Classical Sanskrit literature has discarded. Indo-Europeanism is, in a way, universalism, and universality is the first and foremost requisite of a great work of art. The mythology or imagery of such a work of art is common to all the other sister nations. Hence an interpretation of the Ṛgveda can be bettered by a comparison of the earliest documents of the other branches of the same family. As opposed to this, Indianism is a sort of insularity, a "shut sesame" for the intellectual companionship of sister nations and cultures. Pischel, Geldner and Sieg take Ṛgveda as a purely Indian document, see there in the actual Indian mind and interpret it accordingly. And naturally a diversity of interpretations follows.

A brief survey of western criticism of Ṛgveda will help an understanding of the Saṁhitā, for it will enable us to discard certain prejudices. Colebrooke observed : "The Vedas are too voluminous for a complete translation of the whole : and what they contain, would hardly reward the labour of the reader; much less that of the translator "[1] However, Langlois proceeded arbitrarily with the Indian commentators and brought forth his translation. Wilson unconditionally followed the authority of Sāyaṇa, firmly believing that the latter 'furnishes the safest guide through the intricacies and obscurities of the text.'[1]

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[1] Asiatic Researches, 1805, Vol. 3. p. 476. Despite this statement Friedrich Rosen's Ṛgveda Specimen appeared in 1830; Max Müller's edition in 1849-74 and Langlois' French translation in 1848-51.

Rudolph Von Roth headed the new school of interpretation by refusing to believe implicitly in the Indian traditional commentators.[2] An attempt has been first made by him to understand what the Vedic seers themselves thought about their compositions. He recognises that the critic must have an easy access to his object. In such a system of things the guides and commentators do not help us much, for we must know at first hand what the thoughts are. Though this view has provoked bitter criticism, still it is to be upheld in its fundamentals. From what follows in these pages it will be clear that there was a long lapse in Vedic tradition by the time of Yāska. and that the seers considered their compositions to be purely literary ones. In such an atmosphere the critic must have the liberty to approach his master without being encumbered by the guides.

Goldstucker reiterates the stand taken by Wilson, exposing Von Roth's contention to a severe, bitter and sarcastic analysis.[3] Max Müller to a certain extent agreed with Von Roth : "As the authors of the Brāhmaṇas were blinded by theology, the authors of the still later Niruktas were deceived by etymological fictions, and both conspired to mislead by their authority later and more sensible commentators, such as Sāyaṇa. Where Sāyaṇa has no authority to mislead him, his commentary at all events is rational; but still his scholastic notions would never allow him to accept the free interpretation which comparative study of these venerable documents forces upon the unprejudiced scholar. We must, therefore, discover ourselves the real vestiges of these ancient poets." Benfey is almost in line with Von Roth.

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1. Preface to Vol. II of his translation of *Ṛgveda*, pp. xvii, xviii.
2. Introduction to St. Petersburgh Worṭerbuch.
3. Pāṇini.

Grassmann[1] sincerely followed the method of Von Roth and presumed Indian tradition to be wrong. He observes, "the basis of my work is the Petersburg lexicon, with which began the new epoch in Sanskrit philology and specially in the understanding of the Veda." He ignored the warning administered by Von Roth, *viz.*, that "the etymological proceedings alone are impossible to convey the correct aim." And, on the contrary, he even maintained that "the etymology in the ascertainment of the meaning is often a real influence." Bartholomae also took up the same linguistic method, and both did not consider the culture and tradition of the poet. For the first time Alfred Ludwig[2] utilised Sāyaṇa fully, besides considering the other aids to interpretation. He occupies a remarkable transition phase, though he rests doubtlessly on linguistic principles. He has given the historical and literary statements, supplied and sifted the observations, and made worthy and thought-provoking notices about the religious history and other affairs. Ludwig made his best to harmonise the linguistic school and its researches with the Indian tradition represented by Yāska and Sāyaṇa.

Bergaigne's "*La Religion Vedique d'apres les hymns du Ṛgved* "[3] stands near the method of Von Roth and Ludwig. He wanted to give a philological study, but in reality he gave a system of Vedic religion, which proceeds with the idea that "the cult and the mythology of the Veda are interdependent, and the Ṛgvedic poets were completely conscious of this connection. The word must be explained from the thought. Besides its original significance every word has a 'couleur

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1. Worterbuch Zum Ṛgveda, Leipzig, 1873; Ṛgveda ubersetzt, 2 Volumes, Leipzig, 1876.
2. Der Ṛgveda, 6 Volumes, Prague-Leipzig, 1876-78.
3. Three volumes, Paris, 1878-80. Also Etudes sur le lexique du Ṛgveda, paris, 1884. Regnaud, a pupil of Bergaigne, in his Le Ṛgveda (Paris, 1892) asserts that the whole of the Ṛgveda was composed to meet the requirements of the ritual.

mythique,' and without the knowledge of the same, the ambiguity, which the poets expressed in their songs, cannot be unriddled. All the metaphors have a mystic meaning laid down in rhetorical formulae." And again, "the rhetoric of the Vedas is in reality a bizarre one which seems to shock even to this day the most authoritative interpreters of the Ṛgveda." "In the domain of the supernatural, the expression that are most strange are found to be, because of the strangeness itself, the most appropriate for the ideas which they express or suggest. This is the true explanation of the taste of the Ṛshis for incongruous figures." In this way Bergaigne constructed an Indo-European building with an Indian appearance. He gives a comprehensive collection of materials, and has combined the same in a sagacious and scholarly way. "He has been doubtless the greatest connoisseur of Ṛgveda."

A sort of mystic tradition starts with Bergaigne. Here is a constant drive to seek the later intellactualism in the Vedic hymns themselves in a full form. Dr. A.K. Coomaraswamy[1] finds "an original metaphysical tradition in Ṛgveda." "The abstract deities of Vedic scholarship represent essential names not yet divided from their source and independently personalise ; a multiplication of deities or rather angels, as though these had been personal designations." And he proceeds to say, "Vedic property is neither 'fine' nor 'decorative,' but simply highly accomplished in execution— The verses or measures are thought of as formulae, spells, incantations, centres of force or words, of power···What is truly moving in Vedic 'poetry' is not a lyrical quality, but one of profundity ; the lauds are means to happiness for rather than to pleasure, and it would be an affectation to call them 'literature'... The mantras constitute a means of reunion to a higher state of consciousness... The Yarn of poetic tissue can be traced intellectually back to its unitary source. It is from this standpoint of a return from existence to its sources in pure. Being and non-being that the Vedic texts are considered in the Upaniṣads."

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[1] A new approach to the Veda : An essay in Vedic exegesis.

Aurobindo Ghosh,[1] an almost new type of mystic as he is, saw mystic and symbolic poetry in Ṛgveda. Pischel and Geldner[2] clung deeply to the fact that the Ṛgveda reveals the true Indian mind, and that the interpretations of the Indian commentators come nearer the truth than Von Roth's and Grassmann's. "A great part of the commentary of Sāyaṇa is without doubt not the result of Brahmanical scholarship : but it has sprung from the basis of the complete, continued, older tradition, from which a portion is preserved in the Nirukta. Sāyaṇa mentions a host of commentators, and seems to carry a tradition with him. The speculative and mystic Agni-mythology is specifically Indian and entirely modern the direct fore-runner of the mysticism of the Brāhmaṇas. The Indra songs carry throughout a national character. Everywhere the popular Indian breaks through. The heroes and heroines of romance, like Purūravas and Urvaśī, the godly steed Dadhikrāvan, and the famous horse Viśpalā reveal the out and out Indian character, Even between Avesta and the Veda, the only binding thing is language, the conversational factor in life. They agree only in a few mythological notions."...And so Pischel and Geldner conclude that "the Ṛgveda is a book of Indian character; it is an Indian document to be understood and explained as such. Hence no un-Indian thing must be interpreted from it. In a word it is self-explainable". These scholars proceeded to explain some of the most difficult passages by comparing similar passage and identical expressions. And in a way they proceed in the manner of Yāska. As Oldenberg observes in his "*Veda-forschung*," the method of Pischel and Geldner "was a vigorous attempt to rehabilitate the indigenous Vedic exegesis which had fallen into disrepute".

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1. Arya.
2. Vedische Studien.

Brunnhofer conceives of an intimate relation between the Ṛgveda and the Gāthic Avesta, and thus speaks of them as Indo-Iranian documents. So he stresses the importance of the Avesta in the interpretation of Ṛgveda. Hillebrandt[1] and Oldenberg[2] have a different method. Just as Pischel and Geldner have come to feel that the legends and culture of the Ṛgvedic period have been preserved in some shape or other in the later literature, and that the later literature is helpful in the interpretation of Ṛgveda, so also Hillebrandt and Oldenberg stress the importance of the later Vedic ritual and its literature. Oldenberg has devoted much of his time towards the metrical restoration of the text. His interpretation of the Veda is purely ritualistic. The poetry of Ṛgveda "could have arisen only in the exclusive circles of the priestly sacrificial experts. It is the poetry of ritual songs, clothed inritual technique. The whole text breathes with ritual songs and litanies, and the thought is entirely religious". And again, the poetry and the religion of the Veda "rank in the service of class interest, of personal interests, of the few."[3]

Bloomfiled[4] follows suit and maintains that "the Ṛgveda is a collection of priestly hymns... These poems are incidental to sacrifice". Bartholomew[5] reads it as sacerdotal literature". Keith[6] endorses the stand taken by Bloomfield and develops his peculiar "vegetation theory" regarding the dialogue-hymns from this theory of ritualism. Kaegi[7] speaks of the "religious

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1. Vedische Mythologie.
2. Religion des Veda.
3. Die Literature des älten Indien, p. 20.
4. Religion of the Veda, pp. 64, 65. But of. Vedic Concordance and Ṛgvedic Repetitions.
5. Religions of India.
6. J.R.A.S., 1909-12, 1916. Also Z.D.M.G. 64.
7. Der Ṛgveda, die altest Literatur der Inder; Also Kaegi and Geldner; Siebenzig Lieder.

lyric" in Ṛgveda. Hertel[1] postulated the Aryan "Feuer-Lehre" in Ṛgveda. Von Schroeder[2] starts from the religious theme of Ṛgveda to develop the "ritual" or "cult-drama" in the dialogue hymns. Winternitz[3] could see beautiful lyrics here, unconnected with the sacrificial hymns of the texts. He finds out the origin of epic. ballad and dramatic poetry in the text; and maintains that the Ṛgvedic period was at a time "when our distinct notions regarding epic, ballad and drama did not exist as yet".[4]

Macdonell[5] is another student of Von Roth in Vedic exegesis, In an essay contributed to the Bhandarkar Commemoration Volume, Macdonell observes : "The greater part of the hymns of the Ṛgveda being simple and straightforward, a new scientific translation will have to be in agreement with the tradititional interpretation. But owing to the isolation of the Ṛgveda as by far the oldest product of Indian literature, it contains a large amount of material which...the commentators did not understand. The interpretation of this material must be based on exhaustive examination of the Ṛgveda itself by a complete collection and comparison of the facts it contains, mainly in the spheres of grammar, vocabulary, accent and metre."[6]

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1. Articles in V.O.J. and W.Z.K.M. : Also Die Arische Feuer Lehre I, Leipzig. 1925; Beitrage Zur Erkldrang dec Awestas und des Vedas, Leipzig (1929); Die Methode der Arischen Forschung. Leipzig, 1926; Die Himmelstore in Veda und in Awesta, Leipzig 1924.)
2. Articles in W. Z. K. M., Mysterum and Mimus in Ṛgveda, Leipzig, 1908.
3. Articles in *W. Z. K, M.*, "History of Indian Literature," "Some Problems of Indian Literature."
4. Some Problems, p. 57.
5. Vedic Grammar, Strassburg, 1910. A Vedic Grammar for Students. Oxford ; 1916, A Vedic Reader for Students, Oxford : 1917, History of Sanskrit Literature ; India's Past ; Vedic Mythology. Strassburg, 1897 ; Vedic Index of Proper Names and Subjects.
6. Published in Poona, 1917, pp. 3-19.

None of these interpreters took to account the literary aspect of Ṛgveda, as they never held Ṛgveda to be poetry of a high order. But Kaegi, the disciple of Von Roth, observes that "the hymns recognise nothing of the later day theory of inspiration. To that which a God placed in his soul and caused him to feel, to the impulse of his heart the singer wishes to give eloquent expression... In the whole collection there is a fresh breath of vigorous poety of nature".[1] And equally for Von Roth, the old Vedic songs were "not creations of a theological speculation".

Ludwig does not deny the poetic aspect in general. though he calls it "a religious collection". In his third volume of "*Der Ṛgveda*" he makes an exhaustive study of the Vedic literature, the poets and times of the Veda, the land and the people, the religion and the gods, and finally the cult. But nowhere does he devote a separate section for the poetry of the Veda. Oldenberg could see poetry only in Uṣas. "The hymns to dawn waft to us the poetry of the early morn".[2] And Bloomfield observes that "the poetry of Ṛgveda is in the main really dull and mechanical, but in good part it is leavened by true beauty of conception, fineness of observation, and all the circumstances of literary composition."[3] He was able to find a place in the word's literature for a choice selection of the hymns. Bergaigne has analysed the "syntax of the Vedic comparisons", and made "some observations on the figures of speech the Ṛgveda".[4] But his treatment is mainly directed towards the unravelling of the mythology and the cult of the Ṛgveda,

Of all these scholars Geldner alone goes a step farther in understanding and interpreting the poetry of the text. The Ṛgvedic poet "repeatedly assures us that he has composed the poem after a famous example in the manner of the

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1. Der Ṛgveda, p. 35.
2. Religion des Veda, p, 237.
3. Religion of Veda, pp. 75,76.
4. See Annals of Bhandarkar Oriental Research Institute. Vol. 16, pp. 232-61 ; and Vol, 17, pp. 61-83 and 259-88.

classical ancient poets, These show the regulations of the art of the old Kāvya". The Ṛgvedic bard "was also the spiritual poet". And "the character of Ṛgvedic poetry is throughout courtly,'.[1]

Brunnhofer finds here "a prince of poets towering up out of the mists of primitive times". "The Veda is the lark's morning trill, of humanity awakening to the consciousness of its greatness".[2] Winternitz observes that the "Ṛgveda Saṁhitā contains, besides the sacrificial hymns which form the nucleus of the collection, also some remnants of ancient poetry unconnected with the religious rites". "Many of the hymns arose independently of all sacrificial rituals, though later they were used for that purpose...As works of poetic also they deserve attention".[3]

For Max Müller, "the Veda has a two-fold interest : it belongs to the history of the world and to the history of India".[4] Wilson observes : "to me, the verses of the Veda, except in their rhythm, and in a few rare passages, appear singularly prosaic for so early an era as that of their probable composition, and at any rate their chief value lies not in their fancy but in their facts, social and religious".[5] Cowell has the criticism that "the poetry of the Ṛgveda is singularly deficient in that simplicity and natural pathos or sublimity which we naturally look for in the songs of an early period of civilization. The language and style of most of the hymns is singularly artificial... Occasionally we meet with fine outbursts of poetry, especially in the hymns addressed to the dawn, but these are never long sustained, and as a rule we find few grand similes or metaphors".

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1. Vedische Studien Introduction to Vol. I ; II, pp. 150-55 ; III, p. 109.
2. *Ü* ber deu Geist den indischen Lyrik, pp. 15, 42.
3. History of Indian Literature, Vol. I p. 74.
4. History of Ancient Indian Literature ; Translation of the Ṛgvedic hymns in Sacred Book of the East Series.
5. Translation of Ṛgveda.

It is evident that there is a break in the Indian traditional Vedic interpretation somewhere. In the Ṛgvedic period there was a particularly simple ritualistic civilization Complex ritualism grew up later into which the simple one of Ṛgveda was introduced as an integral part. Many centuries after the Riks were composed they were compiled for ritualistic purposes and a liturgical interpretation of the Riks was sought. Gradually was the original content and the true interpretation of the text lost sight of. And at present we do not even have the Saṁhitā in its original shape.

Speculations over the interpretation of the Riks were prevalent in the Brāhmaṇas The attempts in the Brāhmaṇas are at times fanciful and incorrect. But their value lies in interpreting the theolgical and ritualistic details connected with some of the Vedic hymns. For instance, the Riks 5.40.5,6 can be well interpreted only with the help of Taitt. Saṁh, 2. 1.2,2; Maitr. Saṁh. 4.8.11; 111 1; Kāth. Saṁh. 12 ane 13; Śatap Brāh. 5.3.2.3. Some of the so-called Ākhyānas can be well understood by collecting the Brāhmaṇa portions with the hymns.

As Yāska observes, the seers had intuitive insight into truth—"Sākṣāt Kṛta dharmāṇa ṛṣayo babhūvuḥ" (1.20). The critic of the Veda also, as of any poetry in general must be a 'Sahṛdaya', who can have the same vision. So in the supplement to Nirukta (13.12) we read: "na hy eṣu pratyakṣam asty anṛṣer atapaso vā". "One who is not a seer, or who has no tapas, has no intuitive insight into them'. This quality will be strengthened only when the critic is well versed in all the vedāṅgas. Vyākaraṇa plays a prominent part here, and it is said that the branch of learning came in to existence to protect the Vedas— "Rakṣārtham Vedānām" says Patañjali.

The first valuable interpreter of the Veda is Śākalya, who is supposed to have given the padapāṭha. The pada text is a valuable guide in the search for the proper division of the words. Here the method is purely analytical and linguistic. Particular attention has been paid to the phonetic divisions, and to the rules of accent and compounds. And next the Prātiśākhyas play a prominent note linguistically.

we have as many as four important schools of Vedic interpretation. The Aitihāsikas narrated the tales of the ancients who were later deifined as Gods. Yāska often mentions their conceptions, which are found later an in the purāṇas; Durga mentions *purāṇa vidaḥ, paurāṇikāḥ*. In Rājasūya and other sacrifices, there are Itihāsas treated as Arthavādas. The Śatapatha Brāhmaṇa tells us (13.4.3.12) that Itihāsa is a special Veda to be recited on the eighth day. Durga defines it as—

> "*yaḥ kaścid ādhyātmika ādhidaivik ādhi*
> *bhautiko vārtha ākhyāte diṣṭyuditārtha*
> *avabhāsanārthaṁ sa itihāso ity ucyate*".

By the time of the Brāhmaṇas there must have been a rich narrative literature. Either it must have given inspiration to the Vedic poets to compose songs, or it must have elucidated exhaustively the intricacies of the legends that are only casually suggested in the Ṛgveda.[1]

The second school of interpretation mentioned by Yāska, is that of the Yājñikas. They gave a ritualistic interpretation only as far as the Viniyoga of the hymn was concerned. These are the *Viniyoga vidaḥ* of Durga, and the *Yajñavādinaḥ* of Sāyaṇa. Their text seems to be some *Y*ajñaśāstra mentioned in Śatapatha Brāhmaṇa (14.6.7.1). These Yājñikas differ from the Mīmāṁsakas. The famous Kautsa mentioned by Yāska is a true Yājñika. This school does not require the "arthavicāra" of the Veda, and hence Kautsa deprecates the interpretation of the text. The Mīmāṁsaka tradition differs from this.

The third school is of the *Naidānas* who referred the origins of words and conceptions to occasions which were in a certain sense historical. Then we have the *Ātmavidaḥ*, or the philosophical interpreters. According to them, "the mantras, in general, are only philosophic allegories". There is much of speculative interest in their opinions

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[1] See Geldner Vedische studien : and Sieg, Sagenstoffe des Ṛgveda

Finally we have the *Nairuktas* represented by Yāska. They stress upon the grammatical and etymological analysis of every word and "give an original mythological theory". The Nirukta opens with the principles of etymology, followed by a list of synonyms. Then we have a list of obscure words whose meanings are given etymologically. At the end we have the daivata kāṇḍa. The pains which Yāska takes in explaining the homonyms and obscure words show that by his time there was a strong controversy in the field of Vedic interpretation. To a certain extent Yāska standardised the problem of Vedic interpretation and served the basis for all the succeeding Vedic commentators. Yāska quotes no less than seventeen of his predecessors

From the time of Yāska (1000 B.C.) onwards there seems to be an unbroken tradition from the prevalence of the large number of commentators[1]. Durgācārya, who commented upon Yāska, must be placed long before Skandasvāmin of about 600 A. D. Maheśvara refers to Durga as a former commentator on Yāska :

> "*Bhagavad Durga prabhṛtibhir vistareṇu vyākhyātasya*".

Further Durga's style is very archaic ; and we have to assign a very very early date for Durga. As Venkaṭa Mādhava observes, Skandasvāmin, Nārāyaṇa and Udgītha have written commentaries on the Ṛgveda dividing the text amongst themselves. Maheśvara. the commentator of Nirukta and the disciple of Skandasvāmin, quotes from these. So did Devarāja. Sāyṇa. Ātmānanda and Haradatta knew Udgītha well and quoted from him. Harisvāmin, the commentator of Śatapatha and the disciple of Skandasvāmin, tells us that he completed his Bhāṣya by 638 A.D., and that his master wrote the commentary on Ṛgveda even before he began to study under him.

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[1] See Dr. C. K. Raja : "Commentators of Rigveda and Nirukta'. Proceedings of 5th Oriental Conference, pp. 223-72 ; and "the Chronology of the Veda Bhāṣyakāras" (Journal of Oriental Research, Vol. X).

One Mādhava has written a commentary on Sāmaveda, and he is the son of Nārāyaṇa, the collaborator of Skandasvāmin. Venkaṭa Mādhava is earlier than Sāyaṇa, who quotes him as Mādhava Bhaṭṭa. Devarāja quotes him. Mādhava, son of Venkaṭarāya, mentions Skandasvāmin. Sāyaṇa wrote his commentary in the fourteenth century. Devarāja Yajvan, though he does not mention Sāyaṇa by name, yet quotes him.

Besides these, Uvaṭa and Bhaṭṭa Bhāskara Miśra also seem to have commented upon the Ṛgveda, Thus from the days of Yāska we have Sufficient evidence to assume an unbroken chain of Vedic commentators. Even though Yāska does not stress the liturgical aspect, brings in the naturalirtic and the metaphysical concepts, he undoubtedly laid the foundations of a liturgical interpretation of the Ṛgveda Saṁhitā. He was the basis for all the commentators.

Consequently, the task of the modern interpreter of Ṛgveda becomes difficult. He is baffled by Indian tradition on the one hand, and by the occinental theories on the other. But if we want a genuine understanding of the Veda we must set aside all these theories, for they came into existence long after the Riks were composed. Further each theory is clouded by the prejudices of the scholar concerned. Hence we must make an endeavour to understand the actual nature of Ṛgveda itself. Them alone true interpretation is possible. The falsity of the occidental throries has been shown elsewhere.[1] Here we shall wade through the maze of the Indian interpretation and ascertain its truth.

The Ṛgveda Saṁhitā is plainly an anthology of descriptive and imaginative lyrics of rare beauty and depth. The whole text can be divided into songs dealing with love, aspiration or praise;[2] or songs dealing with Dharma, Artha, Kāma and

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1. See 'Origin of the Rig Vedic Songs'.
2. Cf. Shelley's division of the poetic themes in his Defence of Poesy.

Mokṣa. It is an anthology of highly emotional lyrics, racy narratives, illuminating dialogues, mystical and metaphysical rhapsodies and a few efficacious charms. Ballads and monologues are not omitted. As tradition tells us Vyāsa divided the whole Vedic literature only for purposes of religious convenience; and in this division he has taken great and estimable pains in representing all the then existing literary forms and type of culture of the Vedic Āryans. It represents their whole life and not their religion alone or society alone as was falsely surmised by many. It is the representative voice of a great civilization and culture that has gradually disappeared.

The Indian tradition tells us that the Vedas originally existed as a single unit, and that it was only later on that they were classified into Śākhās for sacrificial purposes by Vyāsa. Martin Haug observes[1] that the Brāhmaṇas and other similar work too had a simultaneous existence with the Vedas ; and that many of the Brāhmaṇa passages that are utilised in the sacrifices must be earlier than the Vedic Riks. The Taittirīya Saṁhitā is a case in point. 'Works dealing with sacrificial rites and rules for the actual performance were a necessity in the Vedic period even.[2] Haug makes, therefore, exhaustive comparative study of the Aśvamedha hymn (1.162) and the Nābhānediṣṭha hymn (10.61) of Ṛgveda to dispute the contention that the occurrence of the sacrificial terms, or of philosophic and mystic ideas, is suggestive of the late date of the hymn concerned. For, as he says, 'it is a fact that profane songs do not precede religious poetry : in the Ṛgveda religion is in a highly advanced state, language has attained its purity, and metrical finish and symmetry were consciously felt by the poets.'[3]

It is reasonable to assume that the Ṛgveda is a representative collection made at the last phase of a glorious civilization which had a many-sided activity. Some of the ancient and original songs have been recast in a more modern language. As such we cannot say candidly that one portion is the earlier, and that the other is later. Haug therefore, observes that the 'Vedic poetry grew in an atmosphere of rituals and religion. The poets were conscious of the rituals taking place, and some of their composition were actually employed in the sacrifices to invoke heavenly beings or other. The insertion of and the reference to Nividas (1.89, 8.37), to Nigada (I.51), the call of the Agnīdhra (1.139, 1.10), the ṛtuyājas (1.15; 2.37) and the Āprī hymns which are a poetical development of the more ancient Prayājas and Anuyājas, prove the religious basis of Vedic poetry, and the precedence of the sacrificial literature.[1] Some hymns, especially those of Viśvāmitra, were directly composed for particular rite—sacrificial post (3,8). drops of melted butter (3.21), offering of puroḍāśa (3.52), Soma ritual (1.1-10), ritual of the Kaṇva family (1.12-23), ṛtuyāja (1.15), midday libation (1.16-19), evening libation (1.20-22), Āśvina śāstra (1.44-51) and the like, all show that the ritual of the Brāhmaṇas in its main features was almost complete at the time of the principal Ṛṣis".[2] The Nividas, according to Martin Haug, are more ancient than the Ṛgvedic hymns ; "the Ṛṣis tried their poetical talent first in the composition of Yājas or verses recited at the occasion of an offering being thrown into the fire. Thence we meet so many verses requesting the deity to accept the offering, and taste it. These Yājñas were extended into little songs, which, on account of their finished form, were called Sūktas, *i e*,, well or beautifully spoken. The principal ideas for the Yajñas were furnished by the sacrificial formulas in which the Yājurveda abounds, and those of the hymns were suggested by the Nigadas and Nividas. There can be hardly any doubt, that the oldest hymns which we possess are purely sacrificial, and made only for sacrificial purposes".[3] The speculations on rituals, which are common in the Brāhmaṇas already existed in the Vedic period as the Ṛgvedic hymns 1.95 and 1.164 prove. The Brāhmaṇas had commenced already during the period of the saṁhitā.'[1]

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[1] Introduction to the translation of Aitareya Brāhmaṇa, pp. 15 to 37. (Sacred Book of the Hindus.)

[2] *Ibid*, p. 14.

[3] *Ibid*, pp. 15-25.

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[1] *Ibid.*, pp, 25-28.

[2] *Ibid.*, pp. 28-29.

[3] *Ibid.*, p. 21.

This view of Martin Haug once again brings into prominence and notice the essential unity of the entire Veda as a ritualistic literature, which the latter day Mīmāṁsakas and others were led to surmise about Ṛgveda, Sāmaveda and Atharvaveda. It is evident that the sages composed some hymns essentially for the ritualistic purposes, but not all. Tradition has misapplied this principle, Eor instance; in all the Rudra-rituals tradition prescribes the songs 1.43, 114; 2.33; 5,83; and 7.46 for "*dig upasthāpana*'. But the hymns 1.114; 2.33;and 7.46 only allude to the Rudra sacrifices; 7.46 has a further application also. and all these four songs of Rudra have no special ritual content. The song of Parjanya (5.83) has only one reference to the Soma juice and this does not necessarily drag the song to any act of ritualism. At the death of the initiated the first six Riks of 10.16 find ,their application. But these refer to the body of the departed which is partly consumed on the funeral Pyre. It has no special reference to the initiated. Hence it is quite possible that a song which was originally composed after observing a practicular act of cremation, was later on given a liturgical application and interpretation. Again tradition tells us that Agni is to be approached with the hymn 4.10 in "Pinḍa pitṛ Yajña", while the hymn 10.57 has its purpose in "Mahā pitṛ Yajña". But the song of Vāmadeva does not in itself profess any such thing. He begins his song by saying that 'he is bringing Right Judgment to Agni with his devotions, which the deity loves. Being pleased with the songs, Agni has to come to him well disposed, with his sweetest look'. Nor does the song 10-57 speak anything to that effect, save a wish to remain religious'

Again, as regards the hymn 10.10 it is observed :—

> "*Sāgni Citye Kratau City agniṣu praṇīyamāneṣu*"
> *dakṣiṇato vrajatā brahmaṇaitat sūktam japyam*",

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[1] *Ibid.*, p. 37.

A similar thing is reported about 10.118 also. But 10.103 is clearly a prayer for aid and victory in battle, invoking Indra; and the song 10.118 is, no doubt, to be recited at the kindling of the fires, but the deity is Agni-Rakṣohā. But tradition is undoubtedly correct as regards 10.13, which it employs in carrying the oblation bearer—havirdhāna, and as regards 10.87 employed in Angārābhi Viharaṇa.

We are told that each verse of 4.57 is to be uttered clearly at the beginning of ploughing, accompanied by an oblation to fire. Here we have a variety of agricultural personifications—Master of the field, Śunā, Śunāśīra and Sītā. There is no indication of any oblations offered here, though besides these deified objects, Indra and Pūṣan are invoked to bless their agricultural adventures. A similar feature occurs in the song of Vāstoṣpati (7.54).

There are three Aśvamedha hymns (1.162-64), but the last is a jumble of philosophic and mystic speculations clothed in the language of the riddles. The ten Āprī hymns that are scattered throughout the entire Saṁhitā (1.13, 142, 188; 2.3; 3.4; 5.5; 7.2; 9.5; 10.70, 110), are conscious attempts to poetize rituals, and consequently they found a place in an anthology of poems. Of course ritualism was very elaborate even by the time of Ṛgveda, as the terms Atirātra, Pravargya (7.103, 7.9), Yājya, Vaṣat, Sruvā, Yūpa, Puroḍāśa and the like occurring in the text prove. But it does not follow that the Ṛgveda represent these rituals alone, though attempts have been made by Martin Haug and Geldner to show that the Prauga Śāstra is already latent in germ in 1.2-3, 2.41 and others. There is even a glorification of ritualism in 8.31, 10.62 and others.[1]

Starting with the idea that Ṛgveda is ritualistic poetry, our tradition has been successful in giving ritualistic applications and expositions of certain hymns ignoring completely the nature of the contents. A careful perusal of the following cases will make this point clear. The hymn 1.97 is supposed to deal with "Śug apanayana". The refrain of the song is a request to Agni to chase their sins away with his light. These requests are too frequent throughout the Veda, and it is difficult to imagine why this hymn alone is taken up. Probably the refrain would have accounted this. Again, the hymns 10.83 and 84 are made to find a proper place in the rites called "ajira", where they meddle with some 'abhicāras'. But these are invocations to Manyu by Viśvakarman, one of the earliest institutors of the sacrifice. The poet almost welcomes Manyu, and there is not even the slightest indication of any rite or 'abhicāra'.

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[1] Haug : *Ibid*, Geldner's Translation and Commentary,

Some hymns are presumed to be capable of making the ladies powerful in controlling their husbands and lovers. The hymn 10.145 addresses some mysterious plants and herbs that are supposed to have the power of putting an end to the supremacy of the co-wives over their husband. But it is the song of Indrāṇī, who appears to have employed the plants and herbs. Throughout the song she gives vent to her joy in being able to find out those herbs. Āpastamba maintains that the hymn 10.159 is to be employed in the "Suryopasthāna" for the same effect. But this song, also by Indrāṇī, sums up her victory in jubilant terms. It is a song of her joy. The hymn 10.166 also speaks of the joy in quelling the foes. Though it may have its origin in a charm, the song itself has nothing to do with that. The beautiful hymn of Bhiṣag Ātharvaṇa (10.97), invoking the herbs, it is taken for granted, has the power of alleviating fever and other ailments that may come over the initiated. But there is nothing in the hymn proper to warrant any special connection with the initiated.

Certain superstitions seemed to have haunted the minds of the poets; but it is not definite whether they attached any great value to these and tried to avert them carefully. But tradition prescribes certain rules. The entrance of a Kapota into a house was considered an omen and as a sort of atonement the song 10.165 was composed. 1.42 is supposed to have been composed to ensure the protection of Pūṣan, the guardian of the paths, in a long and unsafe journey. Even if one has lost his way he can regain it with the help of 1. 189.

> "*ut patha ptalipanno yo*
> *bhraṣṭo vāpi pathaḥ kvacit*
> *panthānam prati padyeta*
> *kṛtvā vā karma garhitam.*"

But as Ludwig has observed, this song appears to have been composed at the time of a great pestilence. Riks like 1.120.12 and hymns like 10.127 and 10.164 are supposed to ward off the evil effects of the dreams. The first and the last appear to have been written on such occasions. But the second one, addressing Rātrī, is a beautiful piece of poetry unconnected with these charms, spells and supersitions.

The song of Bhaga is supposed to remove disease and bestow a happy dwelling on the person. But as it is, the poet here (7.41) only craves for bliss and felicity, riches and cattle. Consumption, says the tradition, can be removed by the Rik 10, 85. 31, and by the hymn 10. 163. But the former is only a wish requesting for the dispelling of the disease from the bride Sūryā. Diseases of the heart and the like can be alleviated through the hymn 10.161; and there are even some hymns that assure safe delivery, as tradition observes. One such is 10.162, Poverty, it is, assumed, can be averted with 10.155, and rain can be procured with 7. 101, 102, 103 and 10.98. According to the Viniyoga it is asserted that hearing certain undesirable cries of birds that are ominous of misfortune, the person concerned has to repeat silently the hymns 2.42 and 43, if he wants to free himself from the evil impress on his heart But these songs are addressed to Indra, who is reported to have appeared in the form of a Kapiñjala; and the poet requests the bird to bring good luck. The same effect is adduced to the famous Rik ;

> '*devīm vācam ajanayanta devās*
> *tām viśva rūpāḥ paśavo vadanti*
> *sā no mandreṣam ūriam dadhānā*
> *dhenur vāg asmān upasuṣṭutaitu*'. (*8.89. 11*)

Desired objects and lost riches can be procured, as observed by tradition, if one repeats the hymn 6.54, addressed to Pūṣan. The beautiful invocation to cows in 10.169 is reported to have been uttered just when the cows were about to leave for the forest to feed. Even in such common domestic affairs, the poetic outlook of the Vedic seers did not lag behind. Naturally, a big herd of cows leaving the place for pasture is really impressive.

The song 7.104 is said to remove evil spirits that may haunt the person. Śaunaka tells us that there is a personal interest on the part of the poet Vaśiṣṭha here—

> *"saṁvatsaram tu maṇḍūkān aindrā somam param tu yat*
> *ṛṣir dadarśa rakṣoghnam putraśokapariplutiḥ*
> *hate putraśate kruddhaḥ saudāsair duḥkhitas tadā'*
> *ato rakṣo nibarhaṇārtham etat sūktam japyam,"*

A rākṣasa devoured the fifty sons of Vaśiṣṭha, and taking the shape of Vaśiṣṭha proclaimed that he was Vaśiṣṭha. Thereupon Vasiṣṭha replied with the twelfth Rik declaring his discrimination between truth and falsehood. The preceding Riks are a sort of malediction upon the evil spirits. The content of the hymn does not substantiate Śaunaka's statement.

From the Ṛgvedic times even Vaśiṣṭha and Viśvāmitra are bitter foes both remaining in the Āryan fold itself. Hits and counterhits are observable in the third and the seventh books. Curiously enough there are certain identical stanzas said to be composed by both. Vaśiṣṭha has a very peculiar nature, often vague and obscure, and he is even identified with Agni. Further the mystery is heightened when it is said that Vaśiṣṭha is the son of the nymph, Urvaśī, and Mitrāvaruṇau. In the Vaśiṣṭha maṇḍala we have purely poetical compositions of a rare depth and imaginative colouring. One such particular hymn is 7.55 about which we hear a story in the Anukramaṇis. In the night Vaśiṣṭha came to the house of Varuṇa, to sleep there. The watch-dog began to bark and seize him, when he appeased it with the hymn 7.55. This is Śaunaka's version. Another account tells us that Vaśiṣṭha had to spend three days fasting, due to food scarcity. On the night of the fourth day he entered the house of Varuṇa to steal some eatable stuff. As he made his way to the Koṣṭāgāra, the dog rose up. To put it to sleep Vaśiṣṭha uttered these lines. As such 'this hymn is to be recited on similar occasions by thieves and burglars.' The latter account does very little credit to the seer, for even the most common objects of experience evoked the poetic feelings of Vaśiṣṭha. The hymn to the Frogs is a classic instance of a common incident raised to the lofty place of art. We have a series of hymns addressed to Uṣas here. As such a true interpretation of the hymn 7. 55 will be the actual interpretation of all great poetry. The hymns are capable of producing a dreamy or unconscious state on the hearer.[1] Music being the primary basis of poetry, it cannot fail to evoke the feelings of all classes and stages of men. So it is observed wisely—

"śiśur vetti paśur vetti
vetti gānarasam phaṇī."

The music of the poem is not different from the poetry of the poem; for, in every great poem we have, what Abercrombie names, a resonant meaning, and a meaning resonance.[2] The meaning or the matter wields the music into it, envelops the form and becomes an indivisible whole. Then alone we have the music of meaning, so strongly urged upon by A. C. Bradley[3] and other critics of the West. It is exactly this that Vaśiṣṭha aims at.

Śaunaka gives beautiful and strange explanations and expositions of some of the purely secular songs. Foers and demons can be put an end to, while co-wives can be controlled with the Rik, "*Ubhe punāmi,*" The hymn 1.191 is a sort of symbolic antidote to poison, and it is said that Agastya recited or uttered it thinking that he was poisoned. Tradition believes

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1. See de Selincourt's "Oxford Lectures," and Abercrombie's "Idea of Great Poetry."
2. *Ibid.*, and also his "Theory of Poetry."
3. "Poetry for Poetry's Sake," in his Oxford Lectures on Poetry.

that if a person afflicted by poison were to repeat it, the poison will have no effect upon him; that he will overcome the venom of reptiles, spiders, scorpions, herbs and the like. Sāyaṇa observes that the idea of the stanzas 10 to 13 is taken from Viṣavidyā. Some of the Riks of this hymn make their appearance in Atharva Veda. For a person desirous of a kingdom, the silent repetition of 1.165 is prescribed. This song is one of a great collections by Agastya, the enigmatic personality having manifold activities. This is the beginning of a great trilogy, the others being 1.170 and 1.171. The main theme of all these three songs is to create amicability between the Maruts and Indra. This is a discourse between Agastya, Indra and Maruts, where the sage seems to have fought for the place of the Maruts in the sacrifices. The song of Bṛhaspati, 1. 190, is supposed to beget heroic sons and riches, but this idea is mentioned only in the last verse. All the concluding verses of some Vedic hymns, which speak of material wishes, and thus spoil the beauty of the hymns, are appendages.

Vaśiṣṭha's song 7.50 is also meant to be a sort of antidote for poison. The hymn of Agastya 1.189, addressing the divinity presiding over food, if repeated, will prevent any harm. It is mere autosuggestion that plays throughout in these so-called charms. The truth is exaggerated when it is said that the utterance accompanied by oblations and worship relieves one of any want concerning food ; and that even venom will have no effect then.

But the greatest error which Śaunaka has perpetuated and which is implicitly accepted by tradition to a certain extent is about the famous hymn of Dīrghatamas 1. 164. This song deals with many an item of speculative interest. From the twentieth Rik onwards we are told something about the Absolute, while from the twenty-third about Knowledge. It is often mystical and symbolical. According to Śaunaka, if a Brāhmaṇa commits theft, he can get rid of the offence by fasting for three nights and repeating this hymn. Such a mechanical application ignores the contents of the hymn. But a good portion of the viniyogas for Ṛgvedic verses are so blind that they ignore the central idea of the verses.

The mind (Manas) can be controlled by the song 10.58, according to Śaunaka. But this song is an address to recall the flying spirit of a man just at the point of death. We are again told that the song 2.28 removes sin, debt, and poverty, and that it counteracts bad dreams. This hymn is addressed to Varuṇa, who has always something to do with the moral order and the consequent sin; in the ninth stanza the poet simply says, 'Let me not be the person who has to pay for the debts contracted by other.' We cannot take the hymn as referring to an actual debt. It simply speaks of the concept of sin, it is the confession of one who has unwillingly become a sinner, but who has felt the imperative necessity of coming out of that mire.

The hymn 2.33 is said to make one unparalleled and unsurpassable. But this is addressed to Rudra and it is not proper to attach such motives to this lovely lyric, that brings forth the prominent features of the deity as the poet conceived. Again, we are told that constant meditation accompanied by the recitation of 6.61 will make one a fine speaker and a good intellectual. The traditionalists are misled here by the identity of name, as this song invokes Sarasvatī, the river. About 10.185 we are told,

> "*dhana lipsayā pravasantam śiṣyam*
> *ācāryo 'nena sūktenābhi mantrayate*".

But unfortunately for tradition, this is a song addressed to Aditi invoking eternal light. When it is said of 10.57 that one who is to leave for a distant place has to take leave of Agni with this song, it is the height of ignorance. Again we are told that riches and cattle accrue to the individual, besides gold, horses, heroic sons, crops, ladies, clothes and goats through the songs 7.75-80. But all these are the songs of the dawns, the most beautiful ones in the collection; and they do not at all have this value.

Certain hymns refer to the kings, their accession to the throne and their preparations for war. The songs 1.24 to 30 are to be recited, it is said, before an enthroned King who is surrounded by sons, ministers and others. Curiously enough these are by Śunaḥśepha invoking mostly Varuṇa, Agni and Indra, besides Savitar, Uṣas and Aśvins. Here is a request for freedom from bondage and nothing else. But the song 6.75 deals with a number of instruments used in war like armour, bow, bow-string, quiver, arrow, charioteer, horses, chariot, whip and so on. The King is to be made ready for battle with this hymn. The preparations for battle include also the songs 8.101; 10.103, 15[illegible], 173 and 174. The song 10.173 praises also the newly coronated King.

This cursory glance at the Viniyogas given in the Śrauta Literature tells us plainly that the viniyoga has no invariable connection with the meaning of the Riks. Besides, this survey brings to our notice glaringly that the viniyogas or ritual applications of the songs were worked out long long after the hymns themselves were composed. The viniyogas were cooked results in an age of formalism. Only the Yājñikas, who ignored the meaning of the Vedas, seemed to have dominated the field of Vedic exegesis in those days.

The truly ritual songs also have a poetic strain. To relieve the tedious and weary nature of this formalism, the poets and priests sang many a song, which has no bearing on the cult. These are found in the Agni and Soma collections mostly, for it is here alone that the question of manual labour is involved. The mighty flames of fire, surrounded by many a human being dressed in lovely attire, breathe a heavenly atmosphere. Even the most prosaic and practical of beings will be tempted to be a bit of the poet. Here is the richness which satisfies the imaginative and sensual visions as well. William James observed, "Among the buildings-out of religion which the mind spontaneously indulges in, the aesthetic motive must never be forgotten. Although some persons aim most at intellectual purity and simplification, for others richness is the supreme imaginative requirement......To an imagination used to the perspective of dignity and glory. the naked gospel scheme seems to offer an alms house for a palace."[1] This "fire-cult" offers a "rich pasturage and shade to the fancy, and has so many cells with so many different kinds of honey." Just before the dawn they used to wake up, kindle the sacred fire, engage themselves in the preparation of the Soma juice, singing many an inspiring song. The whole atmosphere breathed an air of vitality, youthfulness and cheerfulness. Expectation was the main theme that occupied the minds. The actual process of kindling the Fires and of preparing the juice was glowingly described and accounted for in this period. Slowly, the glowing Immortal, the fleeting dancer sent her rays and lustre to the mortal universe. She laid bare her breast on the heavens in the east, as if she were about to suck her young ones, the mortals. The poetic spirit thrusts herself into the cavities of the human heart as the seer begins to say,

"idam śreṣṭham jyotiṣām jyotir āgāt."—(1.92.1).

It is no longer a ritualistic environment. It is a garden of beauty and of rapture, infused by the poetic spirit. It is the worship of Beauty that they begin. Even the most material and clearly visible Agni evokes their deepest treasures of feelings. It is not the bodily visible Agni that is celebrated by them throughout. It is rather a principle, at once mystic, poetic and concrete, that they saw, uttered and sang about. The epithets of Agni clearly reveal the mystic nature of the sacred fire. It is this they worshipped; and it is here that their imaginative experience became concrete and useful. Here they brought forth the reconcilement between the visible physical and the invisible spiritual realms. The poetic is the reconciling factor, and the reconciled one.

The Vedic literature is essentially a single unit in the sense that all the four Vedas and their appendages put together

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[1] "Varieties of Religious Experience" (Gifford Lectures)—Lecture XIX.

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represent the whole life of the Vedic individual in its manifold activities. It is not a single unit, in the sense that all the Vedas have an identical purport. While the Ṛgveda represents the higher mental and spiritual planes of life, Yajurveda represents the practial plane of life as embodied in the ritualism. Atharvaveda poetizes the charms and the superstitions. Sāmaveda sets to music what Ṛgveda has freely uttered. The Upaniṣadic thought is already existing in the Ṛgveda, as that of the Brāhmaṇas is in Yajurveda. And in its turn, the Ṛgveda is again a representative of the entire life of the Vedic peoples. Considering the metaphysical and the artistic tendencies of Ṛgveda and Sāmaveda on the one hand, and the semi-artistic tone of the Atharvaveda on the other, we have to place these three on a different plane of existence from that of Yajurveda and the Brāhmaṇas.

Besides ritual songs Ṛgveda possesses a good number, a majority even, of literary pieces. These are the dialogues of Agastya and Lopāmudrā, Yama and Yamī, Purūravas and Urvaśī and the like; there are beautiful monologues like the one of the gambler; there are a host of ballads and songs. These songs make an interesting and charming study in the Saṁhitā. There are again some mystic and purely cosmogonic songs The famous account of Aditi, especially that in 10. 72, the Hiraṇyagarbha sūkta (10. 121), the Nāsadīya sūkta (10.129), the songs of Bṛhaspati (10.71) and Viśvakarman (10.82, 83), the famous song of Dīrghatamas (1.164) are highly philosophical. Knowledge about the Absolute or "parabrahma jñāna" is said to be theme of 10.71, where the main problem seems to be a discussion about the relationship of sound with meaning. Māyābheda is celebrated in 10.177, while the last song (10.191) invokes Samjñāna.

The Ṛgveda Saṁhitā consists of the so-called sacrificial hymns, besides many other interesting literary pieces. Rituals, of course, gave them at times an impetus and they composed certain songs. But some of them, even, only allude to the sacrifices, and underneath them there flows an undercurrent of poetry. The prime concern of the Vedic seers is a glorification of the powers they apprehended and felt. These experiences of the poets were enshrined in their beautiful lyrical effusions of a rare depth and charm.

The Ṛgvedic society consisted of all types and manners of human beings, all of whom entered the poetic domain also. The unificatory element in all these diverse thoughts and feelings is the poetic spirit. The text of the Ṛgveda represents a particular civilization and culture of that age in all its diverse aspects. Since it is a representative collection, here we find all the higher planes of life that were lived by the Vedic Āryans. Art and Beauty, the inseparable twins, the concrete and the abstract, ruled supreme in that age. Uṣas, as she was preceived and experienced by them, is more or less their concept of beauty. Life and literature constitute their art and thought. Yet they are not devoid of all other arts, plastic and otherwise. Music, dancing, painting and the like are not foreign to them. For Croce, the great poem is a painting in words;[1] and in our ignorance of any paintings of those days, we can view the whole Ṛgveda as a picture full of colour, light and shade.[2] the flora and the fauna do not belong to the purely earthly regions. They are immaterialised.

As regards the other arts, we can only infer from certain data that they flourished. And music resides in a comparatively better mansion of eternal youth. These Vedic poems are the spontaneous lyrical outbursts of feelings, emotions, sentiments, and of exultant joy, Even the gods must hear their songs. They did not invoke their muse and sing on bended knees; for it will then be a song of awe, of sin, of error, providing no ample scope for the true representation of the universal life. They demanded a learned audience (Sūrayaḥ) for their poems,[3] for their approval of a competent authority is essential to pass

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1. *Aesthetic* (translated by Douglas Ainsle).
2. Those are denied to Ṛgveda by the occidental Vedic scholars and their disciples in India.
3. *R. V.*, 10.66.11 Ahir budhnyaḥ śṛṇavad vacansi me Viśve uta sūruyo mama.

on a poem as a good one.[1] And naturally a poem written under the stress of inspiration is beyond correction or criticism, for them it can only be interpreted.[2] The underlying motif of their ministrelsy is supremacy and thoroughness in both the external and internal worlds, and fame in the literary world,[3] for men are desirous of fame.[4] They constantly harped upon śravas, fame—thirst for immortality. Sāyaṇa interprets śravas as 'food' and 'riches', but its proper significance is 'fame' as the cognate words and the context prove. The Vedic seer is not a pure dreamer, giving to 'aery nothing a local habitation and a name'.[5] Nor does he forget the economic utility of fine art, though he does not value it as the essence of Art proper, Fame and Riches are certain values that are foreign to the sphere of art as art. But one has to take note of them also in such a way that they do not spoil the beauty of art. Hence we find passages regarding the economic motives in Ṛgveda only at the very end of the hymns. It is this traditional view that has been represented by Mammata in his Kāvya Prakāśa when he said.

> *"kāvyam yaśase 'rtha kṛte*
> *vyavahāra vide śivetarakṣataye*
> *sadyaḥ para nirvṛtaye*
> *kāntāsammitatayopadeśa yuje."*

But one must be careful not to confuse the ulterior values with the inherent value. If poetry can confer these benefits too on mankind, so much the good. But its worth lies, as Bradley has said, in itself.[6]

The Ṛgvedic poet offers[7] his songs to the deities only to see that he is endowed with the 'vision and faculty divine.'[8] Stūtis

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1. *R. R.*, 1.73.10. ucathāni vedho juṣṭāni santu.
2. *Eg*. 1.138.1. Stotram asya na tandate.
3. 2.2,12. Ubhayāso jātavedaḥ syāma te stotāro agnaye sūrayas ca śarmaṇi.
4. 2.9.8. Brahmaṇyantaś ca naraḥ.
5. *Midsummer Night's Dream*, IV, i.
6. *Poetry for Poetry's Sake* (Oxford Lectures on Poetry).
7. X. 98.2 "dadhāmi te dyumatim vācam āsan."
8. Wordsworth, *cf.* X. 98.3, "Asme dhehi dyumatim vācam āsan."

are generally classified in to suṣṭuti and duṣṭuti Again Suṣṭuti has many varieties like sadhaṣṭuti, upaṣṭuti, puruṣṭuti pratiṣṭuti and annṣṭuti. Stuti simply means a lyrical and artistic address to the mysterious.

The society of the Vedic Āryans was highly advanced. On one side the sacrificial cult flourished. But in the main they did not have only a life of the religious cults. They had the academies and associations of their own. The society did not ignore state-craft and war. The fine arts were not foreign to them. Even in their sacrificial poetry the artistic genius and the poetic inspiration are felt throughout. This reveals that their religion consisted of the worship of Beauty. The beauty of their various occupations is constantly alluded to. They had a keen and penetrating artistic eye which made them lead a life of art.

When we come to the field of music we note that the Vedic poets had three types of musical instruments generally. They belong to the percussion, string and wind—Dundubhi or drum, lute and flute. Mostly we come across the wind instruments and they are greatly associated with the Maruts. Some of them are vāṇa,[1] vāṇi,[2] dhamani,[3] bhṛtni,[4] bākura,[5] nāli,[6] vanśa,[7] kṣoṇi,[8] karkuri,[9] āghāti[10] and veṇu.[11] The music of the sweeping winds can make the soul of any man touch the vital strings of life and vibrate them. The profoud depths of human life are stirred automatically. And we further hear of Sāma or the divine songs, gāthas or songs in verse, gāthāni or a leading song, ṛjugātha or singing correctly, and Gāthin or a singer, besides Viśvāmitra who is the son of Gāthin.

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[1] 1.85. 10; VIII. 20.8; III. 50.1; IX. 97.8; X. 32.4.

[2] II. 11.8; III- 2.8.

[3] II. 11.8.

[4] II. 34.1.

[5] IX. 1.8; Cf. I. 117.21.

[6] X. 135.7.

[7] I. 10.1.

[8] II. 34.13.

[9] II. 43.3.

[10] X. 146.2.

[11] VIII. 55.3.

Music is one of the indispensables in poetry, as great poetry is essentially lyrical. If, as Swinburne says, 'the first duty of a poet is to sing' then the vedic poets are undoubtedly the supreme masters of song. Music supplies melody and harmony. It is dance that brings in rhythm and harmony. The artistic life of the Vedic Āryans included the art of dancing also. It was mentioned in 1.130.7 (nṛto), 10.72.6 (nṛtyatāṁ), 10.24.4,5 (anartiṣuḥ). "When the gods lived in the pool, when the world was yet water, then a pungent particle went forth, as if they were dancing."[1] "The soma-pressing stones cry aloud calling upon Indra with the intoxicating soma; they took the sweet juice into their mouth; seized by the sisters—fingers—the bold stones danced, filling the earth with shouts";[2] they danced like the black deer in the stall.[3] We also hear of ladies who used to 'deck themselves in splendid raiment, dance and attract lovers.'

Men danced with bamboo sticks holding them aloft.[4] Indra danced at the battle through excitement.[5] Uṣas is a great dancer (nṛtū) and the famous line,

"adhi peśānsi vapate nṛtūr iva" (*1.92.4*),

reveals the existence of professional dancers. But decent women used to appear before the public well covered; they dressed themselves in white garments and moved slowly.[6] The dance and its accompaniment laughter mention in the context of

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1. 10.72. 6 atrā vo nṛtyatāṁ iva
   tīvro reṇur apā yata.
2. 10.94. 4 samrabhyā dhīrah svasṛbhir anartiṣur
   āghoṣayantaḥ pṛhivīm upabdibiḥ.
3. 10.94. 5 Suparṇā vācam akratopa dyavy
   ākhare Kṛṣṇā iṣirā anartiṣuḥ.
4. 1.10. i. brahmāṇas tvā śatakṛta ud vamsaṁ iva yemire.
5. 1.130.7 bhinat puro navatīm indra pūrave
   divodāsāya mahi dāśuṣe
   nṛto vajreṇa dāśuṣe nṛto.
6. 8.17.7 ayaṁ u tvā vicarṣaṇe jani ivābhi samvṛtaḥ.

death (10.18.3) relieve one of the sadness, of the pessimistic moods: "Prānco agāma nṛtaye hasāya." Adolf Kaegi tells us: "wives and maidens attire themselves in gay robes and set forth to the joyful feast; youths and girls hasten to the meadow when forest and field are clothed in fresh verdure to take part in the dance. Cymbals sound, and seizing each other, lads and damsels whirl about until the ground vibrates, and the clouds of dust envelop the gaily moving throng".[1] Dancing was cultivated as a separate art for amusement and diversion, for the truly aesthetic pleasure. There were even assemblies and gatherings that promoted this fine art immensely. We often come across the term "samana" in the Ṛgveda. In the celebrated hymn to Uṣas we read:

"she decks her beauty, shining forth with sunbeams,
like women trooping to the festal meeting."[2]
in ihe last hymn of the fourth book we have:
"like women at a gathering fair look on
and gently smiling, they incline to Agni";[3]
and in the vṛṣākapi.hymn we have:

"From olden time the metron goes to feast
and general sacrifice".[4]

They were accustomed to such gatherings. In the war song we read—"*te ācarantī samaneve yoṣā*" (6.75,4). The two ends of the bow meet like a woman and her lover. They adorn Agni like mother sat a gathering.[5] The waters hurry to the wind as dames to an assembly.[6]

And examining these and other similar passages Richard Pischel has come to the conclusion that "samana" in the Ṛgveda does not generally mean combat or battle, but only

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1. *Der Ṛigveda, die alteste literatur der Inder*. p. 19.
2. 1.12.4,8. vyucchantī raśmibhiḥ sūryasy ānjy ankte samanagā iva vrāḥ
3. 4.58.8. abhi pravanta samaneva yoṣāḥ.
4. 10.86.10. samhotraṁ sma purā nārī samanaṁ vāva gacchati.
5. 7.2.5. sam agruvo na samaneṣv anjan.
6. 10.118. 2. ainam gacchanti samanaṁ na yoṣāḥ.

'a general popular festivity'—'Fest versammlung'.[1] Tne poets used to go to that festive gathering to win fame;[2] bowmen flocked here to win prizes at archery,[3] and horses to run races.[4] Women flocked to enjoy themselves. or to meet their lovers.[5] The festivity lasted throughout the night, unitl the morning redness of the dawns appeared over the eastern skies. Throughout the gathering there is the immortal glow of Agni.[6] And Pischel concludes that it is from these mighty festive gatherings that the latter Yātrās and Utsavas have sprung up. It is not only the young damsels that frequented these places, but also the old ladies, aged spinsters (7.2.5); and possibly the courtezans also were a party there (4,58.8).

Indra makes the races of mankind like synods of the Beauteous one, like the gatherings that beautify.[7] The poet requests the bounteous Aśvins to lead them safe in the gatherings to ample room.[8] And Samana thus comes to mean a Sabhā, Samiti, or Pariṣad.[9] Samyuj (10.71.8) refers to the disputations of the poets in the academies. Samhotra is the school of the master songsters.[10] Vidatha is the academy of the scholarly families.

In addition to all this we are not surprised to find the existence of other plastic arts in that age. Of course their poetry itself has taken wider liberties with imagination and fancy. and brought forth sublime poetic flashes.

[1] Pischel, *Vedische Studien*, II, p. 314 ff.

[2] 9.97.47. hoteva yāti samaneṣu rebhan.
2 16.7. pra te nāvam na samane vacasyuvam brahmaṇāyāmi.

[3] 6.75.3. Jyā iyaṁ samane pārayantī.
6.75.5. ciścā kṛṇoti samanāvagatya iṣudhiḥ.

[4] 9.96.9. Indur vaj na saptiḥ samanī jigāti.

[5] 1.124.8; 4.58.3; 7.2.5.

[6] 7.9,4. Samanagā aśucaj jātavedaḥ.
10.69.11. samanaṁ cid adahaś citrabhāno.

[7] 8.51. (62) 9. Samaneva vapuṣyatah Kṛṇavan mānuṣa yugā.

[8] 10, 143.4. Ā yan naḥ sadane pṛthau samane parṣatho narā.

[9] Geldner. II. p. 38. cf. *Chhāndogya Upaniṣad*, 5.3.1; and also *Śatapatha* 14.9.1.1.

[10] Geldner, *Ibid*,

CHAPTER TWO

FINE ARTS IN RGVEDA

It is a common observation of the occidental scholars that there is little of aesthetic value in the Ṛgveda. Whatever the motive might be, this view seems to be a clear and wilful distortion of the truth. In Ṛgveda we come across the various Fine Arts beside a theory of Fine Art.

To begin with we are faced with a series of musical instruments. Chief among these are vāṇa, vāṇi, bākura, bhṛtni, vanśa, kṣhoṇi, nāli, karkuri, āghati and so on.[1] There is the dhamani along with a predicate derived from this word, dham, constantly employed with these instruments.[2] Most of them are applied to the Maruts, who are said undoubtedly to be the best......songsters. There are orchestral bands of musicians made up of these Maruts too. Maruts were formed themselves into various groups or ganas presided over by Bṛhaspati, the Ganpati. It is having song as the accompaniment that Brihaspati cleft the rock or cave and killed Vala only to let lose the waters and light. The significance of this activity is that music opens the doors to light and freedom. Music is one of the Fine Arts and like all other arts it is the revelation of the Spirit in a sensous garb. This is the meaning of the exploits of Brihaspati, who is also the lord of prayer. The same music is also cultivated by the human beings. They sing their songs in a sweet voice. The melody of Samagana is proverbial.[1] If music was not an integral part of Ṛgveda, then there is no meaning in the compilation of Sāmaveda which is nothing but Ṛgveda set to music. Further the refrains of Ṛgveda are mostly lyrical. They were mainly meant to be sung. For instance in the dialogue hymn of Vṛṣākapi there is a refrain, "Viśvasmād indra uttaraḥ". Now Indra too is one of the characters in the dialogue. Then how can he too glorify himself It is evident that something like the chorus or the orchestra is necessary to a sign it. Moreover coming in a dialogue it demands music together with dance. In the field of dancing we have better information. Dancing was popularised by the courtezans who were till recent times the best dancers in India, Uṣas was the prototype of these dancers. Dance brings forth rhythm. We are informed that the universe sprang out of dance, the dance of the gods. "When the gods lived in the pool, when the world was yet water, then a pungent particle went forth, as if they were dancing".[2] The Soma dances so that Indra might come pleased to the offerings.[3] The Soma pressing stones too dance like the black deer in the stall.[4]

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[1] See R. V. I. 85. x; 10.i; 117. xxi; II. 11. viii; 34 i, xiii; 43. ii; III 2. viii; 50 i; VIII. 20. viii; IX, 97. viii; 1 viii; VIII. 55. iii; X 32. iv; 135. vii; 146. ii

[2] II. 11. viii.

Men danced holding their bamboo sticks aloft in the air.[5] Even the battle provoked Indra to dance because of excitement and the consequent emotion,[6] That is, emotion is the root cause of dance. Decent women appeared on public occasions in white garments and coverings only to dance.[7] A funeral too was celebrated with dance.[8] That is. dance enlivens the

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1. Cf. Taitt. Up. "sama gāyam āste"
2. X 72. vi. "atrā vo nṛtyatām iva tivro rāṇur apāyata".
3. X. 94. iv. "samrabhyā dhīrah svasṛbhir anartiṣur āghoṣayantaḥ prithivim upabdibih''.
4. X. 94. v. "suparṇā vācaṁ akratopa dyavy ākhare kṛṣṇā iṣirā anartiṣuḥ".
5. I. 10. i. "ud vamśaṁ iva yemire".
6. I. 130. vii. "bhinat puro navatīṁ indra pūrave divodāsāya mani dāśuṛnṛto vajreṇa dāśuṣe nṛto".
7. VIII. 17. vii. "ayam utvā vīcarṣane jani ivābhi samvṛtaḥ".
8. X. 18. vii. "prānco agāma nṛtaye hasāya drāghiyā āyuḥ prataram diyānāḥ".

spirit of man and consoles him. This is the purgation of the Aristotelean theory of art. Uṣas appears like a dancer :—

"*adhi peśāni vapate nṛtur ivāpornute vakṣa usreva varjaham*" (692.4). She decorates herself līke a dancer and lays bare her breast as the cow does its udder to the calf. This reveals the existence of professional dancers in vedic times.

There were assemblies are gatherings that promoted these arts. These were termed 'samana'. In a celebrated hymn to Uṣas we read :

> "she decks her beauty shining forth with sunbeams. Like women trooping to the festive gathering".[1]

The people incline to Agni as the women at a gathering fair.[2] This custom of going to the assembly or gathering very old.[3] We are told that the two ends of the bow meet like a woman and her lover in the gathering place.[4] The waters hurry to the wind as dames to an assembly.[5] These gatherings were visted by all kinds of people. Bowmen went there to exhibit their skill in archery.[6] Horses were taken for races.[7] Women flocked there to enjoy themselves and seek lovers.[3] Old ladies, aged spinsters[9] and courtezans[10] were a party in these festive gatherings. According to Pischel and Geldner the terms hasrā, yuvatir ahryāṇa, bhadrā yoṣā, yoṣā sūnarī, bhadrā vadhūḥ śubhrā, abhrātā yoṣā and apsaras...All these terms signify courtezans. Even 'nodhas' in.

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1. I. 112. iv. "vyucchantī · raśmibhiḥ sūryasy ānjy ankte samanagāiva vrāḥ".
2. IV. 58. viii. "abhipravanta samaneva yoṣāḥ".
3. X. 86. x. "sam hotraṁ sma purānāri samanaṁ vāvā gacchati".
4. VI. 75. iv. "te ācarantī samaneva yoṣā".
5. X. 118. ii. "ainam gacchanti samanam na yoṣāḥ".
6. VI. 75. iii. "jyā iyaṁ samana pārayantī".
   Cf. VI. 75. v. "ciś cā kṛṇoti samanāv agatya iṣudhiḥ".
7. XI. 96. ix. "indur vājīna saptiḥ samanā jigāti".
8. I. 124. viii; Iv. 58. viii; VII. 2. v.
9. VII. 2. v.
10. IV. 58. viii.

"*upo adarśī śundhyuyo na vakṣo*
nodhā ivāvirakṛta priyāṇi". (1.124.4)

and 'śādhāraṇī' in

"*parā śubhrā ayāso yavyā*
sādhāraṇyeva maruto mimikṣuḥ' (1.167.4).

are taken to refer to courtezans. Sādhāraṇī might mean the same, for it is said that the Maruts cling to the lady, Rodasī, as though she were a joint possession. Further, we are told of brotherless maids becoming prostitutes because no one married them :

"*abhrātaro na yoṣano vyantaḥ*
pati ripo na janayo durevāh
pāpāsas santo anṛtā asatyā
idaṁ padaṁ ajanatā gabhīraṁ"

The brotherless youthful maids, the dames that hate their lords, and the sinful. untrue, and unfaithful genarated hell. Besides, there were ladies that gave birth to children in secret :

"*mat karta rahasūr ivāgaḥ*" (2.29.1)

The poet requests the god to remove his sin like the sin of the lady that cears in secret. The unmarried mother naturally abandons her child. We hear of the unwedded damsel's son in

"*vamrībhiḥ putraṁ agruvo adānaṁ*
niveśanādd hariva ā jabharta" (4.19.9 ; *and in*
"*uta tyaṁ putraṁ agruvaḥ parā vṛktaṁ*
śātakratuḥ". (4.30.16),

In the gamoler's monologue we read of the laying or violent hands on the wife of the dereated player :

"*anye jāyāṁ parimṛśanty asya*
yasyāgṛdhad vedane vājy akṣaḥ" (10.34.3)

Uṣas seeks men like a brotherless lady; mounts her chariot to gather riches, probably like the same ; she unmask her beauty smiling and well dressed like a loving lady in quest of her lord :

> *"abhrāt eva pumsa eti praticī gartārug iva*
> *sanaye dhanānām*
>
> *jāyeva patya uśatī suvāsāḥ usā hasreva*
> *niriṇīte apsaḥ"* (1.124.7).

She puts on a beautiful face like a courtezan, like a flatterer, and smiles in light for glory :

> *"śriye cchando na smayate vibhātīḥ"* (1.92.6)

In the pride of her beauty she goes like a maid to the lord who wins her; and smiling, youthful, she discovers her bosom before him :

> *"Sam smayamānā yuvatiḥ purastād*
> *āvir vakṣānsi kṛṇuṣe vibhātī"*

She is yuvatir ahrayāṇā (7.80.2). Pumścalī or classical sanskrit has exactly the same characteristics.

According to Geldner the word 'gnāḥ' too refers to courtezans. He arrives at a hasty conclusion when he observes that yosā goes with jāra, while jāya with pati.[1] This view has a few exceptions only. Uṣas is primarily a yoṣā. The sun follows her like a young man a maiden;

> *"maryo na yoṣāṁ abhyeti paścāt"*. (1.115.2)

Pischel argues that the dancer of the vedic times were courtezans. He compares yoṣāh kalyānyāḥ smayamānāsaḥ of Ṛgveda (4.58.8) with kanyāḥ kalyāṇyāḥ of Mahābhārata. He also brings in other passages to prove his contention. They are :

> *"yābhih somo modate harṣate ca*
> *kalyāṇībhiḥ yuvatibhir na maryaḥ"* (10.35.5).
> *"samanaṁ na yoṣaṇaḥ"* (10.168.2).
> *"samaneva yoṣā"* (6.75.4).

In an interesting discussion on the significance of the word vrāḥ he identifies it with gnāḥ and other terms referring to ladies. And it is a common fact in Indian mythology that the relation between the gods and the women was always held to be suspicious. The expression viśyāḥ too signifies the same

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[1] Vedische Studien, I. 196, 275, 299, 309, ; II-120-123; 316-321.

> "*subandhavo ye viśyā iva vrāḥ*
> *anasvantah śrava asiṣanta pajrāḥ*" (1,126 5)
>
> *Gobhir yad iṁ anye asman mṛgaṁ na vrā*
> *mṛgayante abhitsaranti dhenubhiḥ*" (8.2.6).

It is these dancers and the courtezans that took to dance and became in due course professional dancers. The vedic society was full of this dancing art.

From the foregoing it is evident that the vedic poet considered that dance has its origins in emotion or excitement. It must be harmonious and rhythmic, It is a great enlivening force of life. It consoles us, eanobles us and purifies us. It is to be accompanied by music. Ornamentation and decoration too figure therein. The immediate effect of this art is delight.

Painting was recognised early as a Fine Art. The great painters of the vedic poets were Dyāvāprithivī. They paint the universe with colours.[1] Tvaṣṭar was the great architect of the gods who fashioned the thunderbolt for Indra and carved out a cup for the gods to drink Soma. This cup was divided into four by the equally great artists Ṛbhus. Amongst the best painter was Varuṇa who paints the sky with stars. The Aśvins too had a something to do with painting. On the whole we can say that we have ample references to dancing and poetry alone. But it does not mean that the vedic poets did not know of the other arts, We have only a fragment of Ṛgveda.

As regards poetry they present a very modern theory poetry. They considered the form and matter of the poem as inseparably united. The work of art is a creation. It is a revelation. It is the inspiring force that signs for the poets. It has been said :

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[1] R.V. 9.5.6; 10.70.6.

"*indro brahmendra ṛṣiḥ*".

Inspiration was an essential feature of their poetic faith. The poem must be a new one. It must be simple, sweet and transporting for as Yāska said the vedic seers were "sākṣāt kṛta dharmāṇa ṛṣayaḥ. It is as poets that they had the mystic insight into the reality of the unseen.

"Kaviḥ kāvyenāsi viśvavit" ;
"Kaviḥ kavitvā divi rūpam āsajat."

CHAPTER THREE

THE ṚGVEDIC PRINCIPLES OF CRITICISM

1. The Ṛgveda affords a fruitful field of aesthetic investigation. The theories can be reconstructed from what has been left in the poetic utterances of the seers. One might contend that the literary or aesthetic interpretation of Ṛgveda cannot be taken seriously since it has not been vouchsafed to us by Indian tradition which has been zealously guarding the Vedic literature from an immemorial antiquity. It is enough to reply that Yāska refers to four distinct schools of Vedic interpretation and to seventeen interpreters. He was faced in his own day by the Yājñikas like Kautsa who cared for the letter and not for the spirit; his collection of homonyms reveals the great lapse between the first interpretation of the Veda and his own. Therefore, Yāska does not represent the original school of Vedic interpretation but only one of the later schools. And what Indian tradition offers us now is the school that came into existence after Yāska, namely the Mimāṁsaka school.

The Ṛgvedic poets held their compositions to be poetry of a high order. They had distinct theories of poetry and fine art. They were keenly alive to the various literary forms like the ballad, the lyric, the monologue, the soliloquy and the drama. They realised the value of imagery and employed it freely. They had their own theories concerning the various literary forms. Besides they had their theories of *rasa* and *dhvani*. It is not only a theory of art that they had, but they also put it into execution. At the same time they demanded of a work of art certain excellences. In short, they were critics and poets at the same time. The seers had definite principles of literary criticism as can be seen from the remarks they pass every now and then.

It has become customary to speak that the theories of literary criticism like *rasa*. *dhvani*, *guṇa*, *alaṁkāra*, *rīti*, *vakrokti*, *vyakti*, and *aucitya*, sprang into existence only in the age of classical Sanskrit literature and culture. All these eight *vādas* find a harmony in the expositions given by Ānandavardhana, Abhinavagupta and Jagannātha. Hence if the theories of *rasa* and *dhvani* are said to exist in Ṛgvedic literature, it goes without saying that the other principles of literary criticism too were in vogue. We can build up a complete theory of literary criticism accepted and enunciated by the Ṛgvedic Poets.

2. The Ṛgvedīc seers frequently observe that they are singing as of old, that their songs are modelled after those of the ancients, and that theirs are still new. Aṅgirasas,[1] Māndhātar,[2] Atri,[3] Jamadagni,[4] Kaṇva,[5] Nabhāka.[6] Kāvya Uśanas,[7] are some of the ancient poets[8] whom they have accepted as their patterns or models. At the same time we know that the song of Trita (1.105) has been remodelled by Kutsa whence it carries the Kutsa refrain. These statements clearly emphasise that the songs of the ancients have a permanent value in that they were able to inspire the poets. That is, the ancients are the poets' poets; in the language of Vālmīki, "param kavīnāṁ ādhāraṁ" (1.4.21). Since the ancients are the poets of poets, the makers of poets or the pure poets, there arose later on the doctrine that the subject matter or the plot of a work of art must be a well known one preserved in some itihāsa or other "Prasiddham itivṛttaṁ." The Ṛgvedic poets were conscious of the

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[1] navyam aṅgirasvad ārcaia (2.17.1)

[2] evendrāgnibhagāṁ pitṛvan navīyo
Māndhātṛvad aṅgirasvad avāci (1.40,12) : cf. 10.66,14

[3] Atrivan namasā gṛṇānaḥ (5.4.9) : cf. 5.72.1; 8.35.19

[4] Gṛṇānā Jamadagnivat (7.36.3)

[5] giraḥ sumbhāmi Kaṇvavat (8.6.11)

[6] Pra brahmāṇi nabhākavad...irajyata (8.40.6)

[7] Pra kāvya uśaneva bruvānaḥ (9.92.7)

[8] anuṣtuvanti pūrvathā (8.3.8; 15.6) : cf. 2,43.2.

fact that a great poem requires a proper plot which should be possible or probable. This is vouchsafed to us in the work of the ancients which can be conveniently called an "ītihāsa purāṇa" along with Geldner and Sieg,[1]

At the same time it does not mean that the poetic composition is to be a patchy imitation. The seers emphasise the fact that their compositions are fresh and new,[2] This means that the poetic theme might be a familiar one. But the worth of a poem lies not so much in the familiarity or otherwise of the subject matter of a poem, but in the way one approaches it, comprehends it, realises it, and handles it. The poetic fact is simple enough. And if we were to insist on the significance of the poetic fact or matter alone, we are passing from poetry to philosophy: for, there is only a slight difference between a poet and a philosopher. Both must have the intuitive apprehension of the real; but this apprehension, or *tattva-darśana*, or the realisation of the inner meaning, must be revealed through a language.[3] It must be clothed in expression. That is, the poetic spirit is beyond the empirical facts or spatio-temporal universe as embodied in reason. It is the world of imagination. This imagination is not the negation of reason, but the source of reason.[4] Consequently the poetic world gives rise to the empirical world.[5] Hence does Socrates observe that an individual is the true citizen of his city of

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1. Geldner : *Vedische Studien*; Sieg : *Sagenstoffe des Ṛgveda.*
2. sūktena vacasā navena (2.18.3); navyaṁ kṛṇomi sanyase parājaṁ (3.31.19); navyaṁ atākṣad brahma (1.62.13); naviṣṭhayā mati (1.82.2; 8.25.24); stomaṁ janayāmi navyaṁ (1.101.2); ukthaṁ navivo janayasva yajñaiḥ (6.18.15). See also 6.50.6; 7.7.6; 7.15,4; 7.36,14; 7.53.2; 7.61.6; 7.33. 1; 8.40.12; 9.9.8; 10.4.6; 10.91.13; Etc.
3. "Nānṛṣiḥ kavir ityukaḥ kaviśca kila darśanāt...darśanād varnanāccātha loke dṛṣṭā kavi śrutiḥ" (*Tauta Bhaṭṭa*). "sākṣāt kṛta dharmāṇa ṛṣayo babhūvuḥ." (Yāska).
4. See B. Bosanquet : Meeting of Extremes in Contemporary Philosophy, 50ff.
5. Cf. Bharata : Nāṭya Śāstra (1.117).
   "Na taj jnānam na tac chilpam na sā vidyā na sā kalā nāsau yogo na tat karma nāṭye 'smin yan na dṛśyate.

which the pattern is laid in heaven, and only conditionally on earth.[1]

The significant feature or the characteristic of a work of art lies in imaginative or intuitive apprehension of the fact. This apprehension makes it new, whence does it enter the world as a powerful force. The novelty pertains to this winnowing activity of imagination. Therefore, the Ṛgvedic poets often observe that their pattern or subject matter is ancient but their presentation is new. This is the fundamental principle of literary criticism prevalent during the Ṛgvedic age.

3. Poetry, said Coleridge, is the best words in the best order; and there are ālaṁkārikās who insist on embellishments, There are passanges in Ṛgveda bringing forth these aspects of poetry in a different way. We read : "*giraḥ śumbhantī pūrvathā*" (9,43.2) The śoma is decorated or embellished by the songs. The śoma is the subject of the poem. "*Giraḥ śumbhāmi Kaṇvavat*" (8.6.11). Indra is to be approached with embllished songs. That is, poetry, for a few, is embellishing some subject matter ; and for others, it is the ornamentation of the form. But the worth of a poem does not lie in the formal decoration, for the spirit of poetry is always beautiful ; and as Kālidāsa said, the poetic spirit transmutes everything into beauty.[2] Moreover the spirit of poetry makes even the ornaments look beautiful.[3]

When the Ṛgvedic poets speak of ornamentation, they do not refer to the external alaṁkāras. They only mean that the subject matter selected by a poet should be beautiful, or it should be capable of being presented as beautiful.

One seer observes that a "pure song" has come into existence then : "*Śucim nu stomaṁ nava jātaṁ adya.*" Here by

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1. Plato : Republic, Book IX.
2. "Yad yat sādhu na, citre syāt kriyate tat tad anyathā (Śākuntalam VI.)
3. cf. "Kim iva hi madhurāṇām maṇḍanaṁ nākṛtināṁ" (Śākuntalam I.) IHQ., March, 1958

"pure" (śucim), the Ṛgvedic poet only emphasis its poetic quality, He eschews all idea of external embellishments. Similarly another declares : "*pra śukraitu devī manīṣāsmat*" (7.34.1). The poetic thought (maniṣā) is lustrous or beautiful (śukra). It is not the alaṁkāra that he insists upon, but the content which can make even the alaṁkāra beautiful. And this poetic thought is always to appear new and fresh. As Māgha observed, Beauty is that which constantly appears new;[1] and this is an essential principle of poetic criticism. Hence does one poet speak of "naviṣṭhayā matī" (1.82.2;8.25, 24); that is, the poetic thought is the newest. By this he only means that originality and freshness are the essential features of a work of art. These qualites belong not to the form alone, but to the matter, This newness is always to be in relation to its execution : "*akārī te harivo brahma navaṁ dhiyā*" (1.16.21). This does mean that at every moment the poet has a newer, a richer, a fuller and a more significant experience. He feels a wider and broader outlook on life. Consequently the poet's self becomes expansive and all-inclusive. He is able to let go his presonality. Unless the poet loses his personality in that of the others, he cannot give us magnificient works of art.

At the same time simplicity of expression is essential : "*ayā vardhasya tanvā girā mama*' (8.1.18). The poet should not run after the obscure and the far fetched expressions. The words he selects must be common. He must have the poetic perception to understand the significance of words so that he might use the proper word at the proper place. In other words the expression of the poet should be faultless : "*Giro yasminn anavadyaḥ samīcīḥ*" (3.31.1). This is the 'doṣa-rāhitya' of the rhetoricians of classical Sanskrit. When the words are 'anavadya' or faultlsss, there will be the propriety or *aucitya* in poetry. As such, *aucitya* in expression should not be lost sight of by a poet ; for an *aucitya* alone can put an end to the rasaniṣpatti.[1]

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[1] Śisupālavadha :

"*Kṣaṇe kṣaṇe yan navatām upaiti*
tadeva rupaṁ ramaṇīyatāyāḥ"

One poet speaks of the poetic thought as glorious and brilliant : "*śucipeśasaṁ dhiyaṁ*" (1.144:1). Purity or loftiness itself is the decoration for the poetic thought. It requires no further figures. This thought is again said to be, "*śukra vavṇam ud u no yamsate dhiyam*" (1.143.7). It is robed in glowing lustres or colours which constitute its bright garments. The song is as lustrous as the flames of "*Agneḥ śocir na didyutaḥ*" (8.6.7). The flames of Agni are not only natural to fire, but also inherent in it, they constitute fire. In the same way the poetic thought or wisdom—"*vipām agreṣu dhītayaḥ*" (8.6.7)—is its own ornament. It does not require any external embellishment. It has an inherent beauty which can be compared, in the words of Ānandavardhana, to the "lāvaṇya" in women. There should, therefore, be beauty not only in the execution of the poetic idea and experience. but also in the poetic conception itself (7.34.1).

4. The poetic thought, says the Vedic poet, should be truthful.

> "*codayataṁ sūnṛtāḥ pinvataṁ dhiya*
> *ut purandhīr īrayataṁ tad uśmasi*" (10.39,2).

It is neither the imitation of life, nor an idealisation that a poet should endeavour to present. He should present life in such a way that it would be both an interpretation and a criticism of life. Then alone the empiricial fact as winnowed by the poetic imagination can enter the universe as a mighty power. Hence does the Ṛgvedic poet constantly refer to the poem as great and powerful. "*Indraṁ giro bṛhatīr abhy anūṣata*" (3.51.1), "*Bṛhatī manīṣā*" (6.49.4). This great or powerful song should also be all pervading. It should interpret life as a whole and therefore , represent the spirit of the age (zeitgeist) :

> "*iyām manīṣa bṛhatī bṛhanto—*
> *rukramā tavasā vardhayantī*" (7.99.6).

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[1] Dhvanyāloka :
"*Anaucityād ṛte nānyad rasabhaṅgasya kāraṇaṁ.*"

Then alone can it be auspicious : "*matibhiḥ śivābhiḥ*" (10.67,9). A poem should be both pious and excellent : "*manḥiṣṭhābhir matibhiḥ*" (8.23.23). Therefore does poetry become sacred.

A great poem should have and will have this sanctity, because it is the expression of a vital experience under the stress of inspiration. Inspiration is always the worb of a suprasensuous force. And during the inspired mood, the poet receives his ideas. The poet becomes a medium of revelation.[1] As such the poem is sacred. It is a song given by God—"*devattām brahma*" (1.37.4)· The seer sings with divine thought[2]—"*gṛṇanto devyā dhiyā*" (8.27.13). Even the words are divine : "vacasā daivyena" (4.1.15).[3] These poetic thoughts are always directed towards Ṛta, the spiritual and moral principle in the universe. This is the true subject matter of all poetry. And a poem should be judged from this standpoint alone.

5. The songs are, therefore, powerful and new from the standpoint of thought : "*pra tavyasīṁ navyasīṁ dhītiṁ*" (1.143.1): They must abound in choice phrases also (acchoktibhiḥ(. This is possible only when the thought is purified and embellished.

"*pra śundhyuvaṁ varuṇāya preṣṭhaṁ*
matiṁ Vasiṣṭha mīlhuṣe bharasva" (7.88.1).

Such a pure song, a song which is unadulterated and unsophisticated, should come forth spontaneously. Poetry should come as naturally as leaves to a tree. A poet observes :

"*vaiśvanarāya matir navyasī suciḥ*
soma iva pavate cārur agnaye" (6.8.1).

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1. See Ṛgvedic theory of Inspiration, published in QJMS. 1947-48.
2. Cf. 3.18.3 "Imāṁ dhiyaṁ śataśeyāya deviṁ"
    4.43.1. "Kasyemāṁ devīṁ amṛteṣu pveṣṭhaṁ."
    7.34.1. "Devi maniṣa"
    7.34.9. "Devim dhiyam"
3. Cf. 3.24.4. "Mahayā giraḥ."

The new and pure song rushes forth naturally and spontaneously just like the pleasant Ṡoma to Agni. Hence according to the Vedic seers poetry is the spontaneous overflow of powerful feelings.

The song itself should have as its matter something that is felt sincerely by the poet's heart.[1] The poem is to be carved out of the heart.

"*imaṁ sv asmai hṛda ā sutaṣṭam*
mantraṁ vocema kuvidasya vedat" (2.35.2).

It is carved in the heart after it was well thought out (mantram). "*hṛdi spṛśo manasā vacyamānāḥ*" (10-47-7). It touches the heart, it is felt in the heart and along the blood. But the mind too has an important role in the composition of a poem. The poem does not represent only a pure experience. It is not the simple expression of a pure feeling. It involves the play of thought, of understanding, for the aesthetic act is not one of feeling alone, but of feeling in unity with thought.[2]

"*vidantīm atra naro dhiyaṁ dhā*
hṛdā yat taṣṭān mantrān aśansan" (1.67.2).

The songs or poetic thoughts are carved out of the heart.[3] But still it is not actual carving out, for that means giving shape to a crude material. On the other hand the poetic thought consists of many feelings and ideas which are fused together :

"*vy ūrṇoti hṛdā matiṁ*
navyo jāyatāmṛtam" (1.105.15).

The poet weaves his thoughts through his heart. That is a great poem represents the unification of the intellect and the affective and the intellectual standpoints. It should appeal to the senses, heart and mind, all at the same time. It is to be, therefore, simple, sweet and sensuous (i. e. finite). It must breathe the suggestive atmosphere.

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[1] Manīṣā (3.33.5); Mantram (1.74.1); See also 1.88.6.
[2] Cf. Mūlavikāgnimitra, 2.13 ; "Vijñānena lalitena yojayatā…."
[3] Cf. 1.171.2 "Hṛdā taṣ to manaso dhāyi devāḥ"

6. A poem is not simply the clothing of an idea or thought It is not purely intellectual, for then it will pass into philosophy. Nor is it purely an expression of mystic consciousness, for it is not an epitome of religion. A poem is not a metaphysical deduction, nor a moral postulate. It includes both and yet is different from them, for it does not posit an unbridgeable gulf between the empirical and spiritual. It has "kāntāsammitatva"; it provides "lokottarānanda" or transcendental bliss, spiritual ecstacy, transport. The Ṛgvedic poets were conscious of this purpose of art. And yet they do not mean that pure, undifferentiated bliss is the end of art; for according to them bliss is always inseparable from thought.

one seer observes in the fifth Maṇḍala :
"*ye ṛṣvā ṛṣtividyutaḥ kavayaḥ santi vedhasaḥ*
tam ṛṣe mārutaṁ gaṇaṁ namasyā ramayā girā" (5.52.13).

The poet is a seer, a creativeartist. He expresses his obligation to the deity through the poetic expression which is delightful (kāmayā). Another says :

"ā te vatso mano yamat paramāc cit sadhasthāt
agne tvāṁ kāmayā girā" (8.11.7).

The poetic speech is pleasant or interesting (kāmayā) since it fully expresses the seer's longings. Hence a third one speaks :

"imā u tvā paspṛdhānāso atra
Mandrā giro devayantīr upa sthuḥ" (7.18.3)

The words compete with one another. The poet should see that the proper word alone is employed. When the proper word is selected, the song vibrates after its object (devayantīḥ), it leads us to the true object of experience by way of suggestion, Hence it is benign and delightful. It is "mandrā"; for as another said :

"yad vāg vadanty avicetanānī
rāṣṭrī devānam niṣasāda māndrā" (8.100.10).

Expression not only distinguishes the objects, but also interprets (vadanti) the inner significance of the external objects (avicetanāni); for, speech is the delightful queen ruling the immortals. These immortals, from a philosophic and aesthetic standpoint are Truth, Beauty, and Goodness. Such a powerful speech is divine, is created by the gods as one. Though we apprehend the words in manifold ways, they suggest only one Reality :

"sā no mandreṣam ūrjam duhānā
dhenur vāg asmān upa suṣṭutaitu" (8.100.11).

This poetic expression is a cow (dhenu), or in the words of Daṇḍin, "gauḥ gauḥ kāmadhuk". The cow gives not only sweet and delicious milk, but also energy besides providing an atmosphere of beauty. In the same way the poetic expression yields not only a meaning, but also a suggestion of the inner Reality, the Reality that underlies the actual.

the poetic expressian, therefore, is the sweetests :
"tubhy edam agne madhumattamam vacas
tubhyam manīṣā iyam astu śam hṛde
tvām girah sindhum ivāvanīr
mahirā pṛṇanti śavaśā vardhayanti ca" (5.11.5).

The poem is the sweetests. It is auspicious. And yet it is thought in itself. Like the waters of a river, do the words please the object by unfolding it.

idam pitre marutām ucyate vacaḥ
svādoḥ svādīyo rudrāya vardhanam" (1,114.6).

The poem is the most delightful among the delightful and pleasant objects. And this feature of spiritual ecstasy or transcendental bliss reveals itself only when it suggests the Reality and renders possible the spiritual communion. Consequently, a poetic composition should confirm to the theories of *rasa* and *dhvani*, when alone it can be "kāntāsammita" yielding "sadyaḥ para nirvṛti."

7. A great poem is always the outcome or expression of a spiritual sacrifice. The penetrative imagination should be aided by the contemplative imagination. This nscessarily presupposes a conflict, a great stress, "Sturm and Drang"; as Yeats said, the poet quarrels with himself. The spatio-temporal personality collides with the transcendental Reality. As a result of the spiritual sacrifice the great poet achieves perfection in his "samādhi", and apprehends himself as one with Reality. So the Ṛgvedic poets speak of the poem as the product of a sacrifice : "*uktham navīyo janayasva yajnaiḥ*" (6.18.15). The poem is born anew out of the sacrifice. "*samiddham agnim samidhā girā gṛṇe*" (6.15.7). The poetic expression too is purified by sacrifice, concentration and contemplation. As Kālidāsa observed: samādhi is essential for a work of art. If there is "śithila samādhi", then the resulting aesthetic creation will be "kāntivisaṃvāda".[1]

"*yajñena vācaḥ padavīyam āyan*
tām anv avindann ṛṣiṣu praviṣṭām
tām ā bhṛty ā vy adadhuḥ purutrā
tām sapta rebhā abhi sam navante" (10.71.3).

The seers discovered the aesthetic expression through contemplation and sacrifice. Consequently there is purity. It is lofty. But this speech entered the universe only through the seven metres. That is, for poetic expression metre is absolutely essential. The sound should echo the sense. And the sense should have a proper medium for revealing itself. This constitutes the "bhāva lāvaṇya yojana" or the synthesis of content and form, which is a cardinal principle of literary criticism. Hence it is said.

"*anuṣṭubham anu carcūyamāṇam*
indram na cikuḥ kakayo manīṣā" (10.124.9).

In their poetic thought the poets have looked on Indra swiftly approaching when *anuṣṭubh* calls him. The content of the poem achieves a synthetic unity (ananyatva) with its form.

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[1] Mālavikāgnimitra : 2.2
"Citra gatāyām asyam kānti visaṃ vāda śanki me hṛdayam samprati śithila samādhim manye yeneyamā likhitā".

४. The appreciation of poetry does not involve the discursive thought alone. Thought can at best suggest the deeper harmonies and the vital principle.[1] It is the final or the total impression that counts. If one fails to apprehend this final or ultimate impression, his understanding of poetry is faulty.[2] Therefore, a proper appreciation of poetry depends upon the intuitive apprehension (premṇā) of the *sahṛdaya.*[3] He should shift the appearances and commune with the underlying spirit of poetry.[4] It is only to such a *sahṛdaya* does a poem unmask her beauty like a welldressed, loving beloved to her lover.[5] Consequently the critic who runs after expression and begins to analyse it alone, is one who wanders in profitless illusion since he does not understand even the poetic expression;[6] he is even a female weaver.[7] The unity of impression is, therefore, more fundamental in a poem, and the poem should be judged only with reference to such a standard.

The critic as such has to fulfil certain conditions if he were to comprehend the total impression. He should be like the Suparṇa which enjoys the fruit of the tree of knowledge;[8] for, then alone can his eyes and ears be properly rewarded.[9] Whatever he hears or sees will be of great aesthetic significance. For him who is ignorant of the power of suggestion in word, poetry will be useless.[10] This is possible only for one who has the intuitive apprehension of the Real.[1] The *sahṛdaya* alone is fully alive to the power of suggestion, to the actual meanings of words. "The wise in spirit have fashioned language like men cleansing corn-flour in a sieve. Only those who have a nature and outlook apprehend the communion with the inner significance, for, in their speech, there lies the treasure"[2] Thus the *sahṛdaya* should know all the vṛttis; but at the same time he should realise the supremacy of *vyanjanā*. He too is on a par with the poet. As the poet undergoes spiritual conflict, as the poet experiences spiritual sacrifice, so does the critic too. There is little or no difference between a poet and his critic in an ultimate sense. Both aim at the same goal though in different ways.

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[1] 1.164.37
[2] 1.164.39
[3] 10.71.1
[4] 10.71.2
[5] 10.71.4
[6] 10.71.5
[7] 10.71.9
[8] 1.164.20
[9] 10.71.4
[10] 1.164.39

9. Ṛgvedic literary or aesthetic criticism is unique. The seers have laid down once for all an important principle for the interpretation of the creative genius, in the famous Rik :

> "*devānām nu vayam janā*
> *pra vocāma vipanyayā*
> *ukthesu śaśyamāneṣu*
> *yaḥ paśyād uttare yuge*" (10.72.1)

"We shall declare in our poetic camposition the genealogy (i. e. nature) of the gods, so that men might (intuitively) apprehend (this experience of ours) as they sing this song in the assemblies of a later day."

The poet has an experience and it is a vital one. He has the poetic urge and he should express it. Though it is his own personal experience he is prepared to express it since it is universal. In other words, the poet loses his personality in that of the universe in order to gain a richer and a fuller one. In short the poet has no personality of his own; or as Abhinavagupta observed the poet is not different from his critics or audience.[1] The critic is himself an artist, a poet. Great poetry can be interpreted only by a great poet; for as Yāska observed. "*Nā hy eṣu pratyakṣam asti anṛṣer atapaso vā*". The poet is a seer; he undertakes penance; he experiences spiritual sacrifice and samādhi. If he intends understanding the poet, the critic too should be a seer, *tapasyā*.

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[1] 10.71.1
[2] 10.71 2

This implies that the critic should interpret his poet by reviving the original experience of the poet himself. The critic should be able to experience exactly in the same way in which the poet had. Hence does the Ṛgvedic seer declare that when his sung at later times, the men of that age and time will apprehend and experience the same thing exactly like him. Therefore. the chief tenet of literary criticism is the identity beetween the experience of the poet and his critics or readers. Hence did Bharata observe, "Kaver antargataṁ bhāvaṁ ...." and Tauta Bhaṭṭa emphatically declared: "Nāyakasya kaveḥ śrotuḥ samāno' nubhavastataḥ". The experiences of the poet, of the hero and of the audience are exactly identical, Consequently one Ṛgvedic seer declares. "Indro brahmendra ṛṣiḥ." Indra, the object of the poetic experience, the poet, and the poem are all identical.

When the Ṛgvedic poet declares that the critic of a later age can have the apprehension of his own experience, he means to say that it is the duty of the critic to revive the original experience of the poet This is possible only when we accept Abhinavagupta's theory of images. The critic should have "vimala pratibhāna śāli hṛdaya". As he hears the poem he has some understanding of the words. This meaning gives rise to corresponding mental images which he directly and immediatley apprehends.[2] The apprehension depends upon the

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1. Abhinavabhāratī, I, 295 : "*Kavir hi sāmājika tulya eva*"
2. "Adhikāri cātra vimala pratibhānaśāli hṛdayaḥ. Tasya ca 'grīvābhaṅgābhirāmaṁ' ity ādi vākyebhyo vākyārtha pratipatter anantaram mānasī sākṣāt kārātmikāpahasita tat tad vākyopātta kālādi vibhāgā tavat pratitir upajāyate" (*Abbinava Bhārati*, I. 280)

distinctness, liveliness, vividness and intensity of these images. It is "nirvighna pratītigrāhya" and in penetrates the heart directly.

This experience is possible for every one, says the Ṛgvedic seer ; and this can be best interpreted only in the words of Adhinavagupta :

> "Sarva sāmājikānām eka ghanataiva
> Pratipatteḥ sutarām rasa paripoṣāya
> sarveṣāṁ anādi vāsanā citrīkṛta cetasām
> vāsanā samvādāt."[1]

Consequently, the aesthetic experience on the part of the critic is one of gradual self-revelation, a development of the fuller spirit. The implicit consciousness becomes explicit. Hence the *rasa*-realisation is suggested by the Vedic poet to be beyond time, space and causality. "Deśa kāla pramātṛ bhedāniyantrito rasaḥ." This theorv of *rasa*-realisation was developed by Abhinavagupta from passages like 10.72.1 occurring in Ṛgveda.

The poet sees the hymn in his vision : "Yuvābhyām prati stomā adṛkṣata" (8.5). The poet is a medium of utterance : "Kavir gīrbhiḥ kāvyena kaviḥ san" (9,96.17). By his poetic faculties, the poet creates beautv of the Heaven : "Kaviḥ kavitvā divi rūpaṁ āsajat" (10.124,7). As the Aitareya Brāhmaṇa (6.17). which belong to Ṛgveda, declares, the sculpture of the earth is generated out of an imitation of the divine sculpture ; the "devaśilpa" is no other than 'ātma; saṃskṛti", and by the divine śilpa does our ātman become saṃskṛta. Hence does the *Viṣṇudharmottara* (42.48) observe that "sādṛśya" is essential for any fine art. This "sādṛśya" is no other than the aesthetic expresson of the Spirit. Once this Spirit or Reality is apprehended, then there will arise the poetic composition. Fine art deals with beauty. Poetry is the quintessence of the fine arts: Hence "Kaviḥ kavitvā divi rūpam āsajat" means that poetic beauty is the presentation of the Spirit or Reality as finite, and, therefore, as suggestive. The value of a poem must, therefore, be judged from the standard of the effective portrayl and suggestion of the Spirit.

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[1] *Ibid.*, p. 281.

A living spirit can be, in the words of Plato, "the Spectator of all time and of all existence": but to be the "Sākṣī", the spirit should apprehend and experience the poetic or aesthetic consciousness; or as the immortal seers of Ṛgveda state,

"kaviḥ kāvyenāsi viśvavit" (10.91.3).

CHAPTER FOUR

THE SAṂVĀDA SUKTAS OF ṚGVEDA

The Ṛgveda Saṁhitā contains a few dialogue hymns whose dramatic quality has been hotly contested by many an orientalist. The themes of these hymns are purely of a secular nature; and the tradition supports it, for we often read the Viniyoga of these hymns as 'gato viniyogah', 'laingika Viniyogah', 'sāmānya viniyogah'. These terms plainly betray the non-liturgical nature of these hymns. Yet the Indian tradition is not definite as regard the actual character of these hymns. About the song 10.90., The Bṛhad Devatā informs us—

> "आह्वानं प्रति चाख्यानमितरेतरयोरिदम् ।
> संवादं मन्यते यास्क इतिहासं तु शौनकः ॥" (7.15)

"Yāsks holds this song to be a dialogue. while Śaunaka takes it to be an 'Itihāsa': and for the author it is a narrative between persons". On 4.18., Sāyaṇa observes. "अस्मिन् सूक्ते इन्द्रादिति वामदेव-संवाद-रूपिणी काचिदाख्यायिक सूच्यते ।". Here the saṃvāda is almost identified with ākhyāna. Sieg believes that itihāsa and ākhyāna were originally synonymous terms.[1] Itihāsa is more interested in the content of the narration, while ākhyāna aims at form and the like.[2] There are many ākhyānas in the Brāhmaṇa literature, which were recited in the great sacrifices like Aśvamedha, Rājasūya and Vājapeya. This special Itihāsa veda is to be recited on the eighth day according to Śatapatha Brāhmaṇa (13.4.3.12). By the time of Yāska

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1. Sagenstofle des Ṛgveda, pp. 13,17,34.
2. Charpentier : Die Suparṇāsage. p. 16.

the term Itihāsa acquired a technical meaning, which led Geldner to term these hymns itihāsas, and not ākhyānas as was done by Oldenberg.

Yāska horribly confuses these two terms. He considers the songs of Devāpi (10.98. Nir. 2.10), Mudgala (10.102. Nir, 9.25.), and Saraṇyū (10.17. Nir. 12.10.) as itihāsas; while the songs of Saramā and Paṇis (10.108. Nir. 11.25.), and Yama and Yamī (10.10. Nir. 11.34.) are ākhyānas. As regards the song of Tritair the well (1.105.) he observes : "तत्र ब्रह्मोतिहासमिश्रं ऋङ्मिश्रं गाथामिश्रं भवति ।" Durga explains this as. "तत्र तस्मिन् सूक्ते ब्रह्म इतिहासमिश्रं इतिहासयुक्तमित्यर्थः । तद्यथा—'त्रितः कूपे अवहितो देवान् हवत ऊतये···' इत्येवमादि । स पुनरितिहासः ऋग्वद्धो गाथावद्धश्च ।।' Yāska observes about (10.108.) देवशुनीन्द्रेण प्रहिता पणिभिरसुरैः समुद इत्याख्यानम् ।"; this is explained by Durga as, 'saṃvādaṃ kurvatī'. According ṣaḍguru śiṣya there are nine saṃvādas in Ṛgveda : I.126, 165, 170, 179; III. 33; IV. 18; VII. 32; X. 10.. 28. His definition of a saṃvāda is only 'sarasa vākya prti sambandha' and 'Sambhūya bhāṣaṇam'. Śaunaka finds saṃvādas I. 165; VII. 33; X, 10, 28, 95. Ṣaḍguru śiṣya calls X. 95 an itihāsa, while Sāyaṇa names it an ākhyāyikā. Yāska and Bhāguri treat the Apālā song (8.91) as an itihāsa, but Śaunaka reads it as a simple song of Indra.

The saṃvāda was originaliy called a Vākovākya, or an 'ukta-pratyukta' which term he defines :

"यः कश्चिदाध्यात्मिक आधिभौतिकोवाऽर्थं आख्यायते दिष्ट्युदितार्थाविभासनार्थे स इतिहास इत्युच्यते स पुनरयमितिहासः सर्वप्रकारो हि नित्यमविवक्षित स्वार्थस्तदर्थप्रतिपत्तृणामुपदेशपरत्वात्" । (4.124.8).

"निदानभूत इति हैवमासीदिति च उच्यते स इतिहासः" । (2.198.4). Indian tradition has employed the term to signify the narration of some historical or mythical incident, whether it be clothed in the form of a dialogue or a balled, Provided a story is told in the hymn, they called it by any name they liked. Hence the same hymn is named by every one in his own way. But in the earlier days Ṡatapatha could name 10.95 only an 'ukta-pratyukta' a dialogue.

This sets the problem, what exactly is the nature of these saṃvāda hymns ? Controversies arose and scholars have spent their precious time in determining the true nature of these songs. We are faced with four important theories propounded by eminent Orientalīsts. They are (i) the Ākhyāna theory ; (ii) the ritual drama theory ; (iii) the ballad theory ; and (iv) the vegetation theory. An examination of these theorīes will reveal that these songs are only fragment of dramas with a rare literary quality.

1. THE ĀKHYĀNA THEORY

The Ākhyāna theory has its origin in certain observations made by Windisch with reference to the song 10 95.[1] Himself an authority on Irish literature, he saw the narratives mixed there with prose and in his examination of 10.95 he carricd out the same view. Oldenderg developed this view thoroughly in his papers '*Das alt indische Ākhyāna mit besonderer Rukhsicht auf das Suparṇadhyāya*'.[2] '*Ākhyāna Hymnen in Ṛgveda*',[3] and in Gottinglische Anziehen and elsewhere. His Ākhyānas number some 23 hymns. Various criticisms that are levelled against his theory find an answer in his amusing article '*Der Typus dcr prosaisch-poetischen Erzahlung und die jātakas*'.[4]

According to Oldenberg these saṃvādas are not understandable as they are. These verses ought to have been originally interspersed with prose passages as can be seen from many narratives in the Brāhmaṇas, and in the Jātakas. People generally have a liking for the direct speech, and consequently the narrative was bit by bit dramatised. Verse was normally employed; and it might have been the case whenever there was a heightening of the interest or of the feeling. The Śunahśepa legend of the Aitareya Brāhmaṇa (7.13.18) and tne Urvaśī-Purūravās legend of the Śatapatha Brāhmaṇa (11.5.1) add weight to this contention. Hence the oldest form of epic poetry was the Ākhyāna, a tale in mixed prose and verse. Prose is an essential part. This is the position of Oldenberg.

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[1] Verhandlung des 33. Philosogen Vers. p. 28 ff. Also 'Māra und Buddha'.

[2] Z.D.M.G. 37. pp. 54 to 86.

[3] Z.D.M.G. 39. pp. 52 to 90.

[4] Gottingische Nachrichten, 1911. p. 441. ff.

We have no evidence to prove that such Ākhyānas ever existed in the Greek literature of the earliest times. The Celtic Literature is too late to give any support. Any poem might have been originally accompanied by an introduction in prose. But it does not on that account from an integral part of the poem. The verse in Pancatantra is mostly gnomic and didactic, and certainly never dramatic. It sums up the narrative in a formulaic manner. There are many discrepancies beetween the prose and the verse of the jātakas. As Charpentier has observed; there is not enough evidence to show that any fable literature and the like ever existed in the pre-Buddhistic times[1]

The next basis of Oldenberg's theory is the Śunahśepa legend. But that part of Aitareya Brāhmaṇa where the story occurs is not old. 'The riks that are put in the mouth of Śunahśepa have nothing to do with the legend of the Brāhmaṇa. Having been asked to say something about the advantages of having a son, Nārada replies in ten verses, which seem to have been culled from the floating mass of ethical literature. The excellencies of energy are rendered into gnomic verse (A.B.7.15). The prose here narrates the wanderings of Rohita. Finally some verses have been again incorporated into the text regarding Viśvāmitra's sons and adoption. And Keith is not wrong when he obesrves that 'the tale of Hariścandra and Rohita is based on the verses containing the name of Rohita, taken from a gnomic poem'.[2]

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1. Suparnāsage. p. 53.
2. Keith in J. R. A. S. 1912, p. 433.

The support from Śatapatha Brāhmaṇa is so weak that Oldenberg himself was compelled later on to give it up. "Apropos of the 'araṇis' or kindling sticks, whence the fire is made for the sacrifice, the Śatapatha narrates (11.5.1) to us the tale of purūravas and Urvaśī. He discovers her with her companions at the lake. Then the text inserts the riks X.95.i,ii, xiv and xv with a brief word of explanation after each verse. Then a single verse, the xvi and then, without commenting on that verse, the text continues, 'this discourse in 15 verses has been handed down by the Bahvṛcas'. Thereafter the story pursues its way untramelled with reference to Ṛgveda."[1] Oldedberg believed that the prose has been curtailed for ritual purposes. But the text is explicit in saying : ('तदेतदुक्त-प्रत्युक्तं पञ्चदशर्चं वह्वृच: प्राहु:' 11.5.1.10). It has taken up a story that does not belong to it, and has only commented upon a few verses by way of an example. The comments are not in the manner of interpreting an Ākhyāna. No additional facts are given but verses are simply paraphrased. The summary of the omitted verses is given in the prelude. The prose here 'is an explanation of and an introduction to the dialogue.' 'In the explanation of the 14th verse the Brahmaṇa seems to propose to different renderings of the original text, interpretings of the original text, interpreting Purūravas' intention as being either to throw himself down, that is hang himself, or to start forth, presumably on his wild rushing over the earth'.[2] It narrates in correct chronological order the story of Urvaśī, while the āuthor of the Ṛgvedic hymn only alludes to the previous facts, as is often the only possible method in a dramatic dialouge.

The ākhyāna came into existence only in the Buddhistic period. Yāska never tells us that it existed in the vedic period. He only supplies the ākhyāna basis which enables us to know the back-ground of the particular hymn. It is only with

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1. *Ibid.* p. 990.
2. *Ibid.* 991.

reference to the song of Trita that he says that it was mixed up of riks, gāthās. Gāthās are 'current materials of an epic and gnomic content.' Itihāsas are narrative strophes. Yāska does not even hint at the existence of an Itihāsa Veda, which was supposed by Geldner and Sieg to be the source book of many a Ṛgvedic ballad. The prose-poetic narrative does not belong to the Vedic times. The prose-poetic narration of the story of Naciketas in *Kaṭhopaniṣad* too does not support Oldenberg, for the older upaniṣads too have only a few quoted verses. The *Suparṇādhyāya* too cannot afford any proof, for Hertel successfully maintains it to be a drama, a mysterium.[1] Keith takes 'a part of it as an epic, needing no Ākhyāna theory; the rest may be epic dialogue.'[2] Charpentier, after a careful examination of the *Suparṇādhyāya*, has rejected an interpretation of it on the basis of the Ākhyāna theory.[3]

The prose, if at all it existed, in these saṃvādas, could not have been lost. Indian tradition was so scrupulous in maintaining carefully every syllable they came to know of. With marvellous perseverence the prose of the Brāhmaṇas was preserved. Keith observes : "No one who has compared the texts can doubt that there was at one time a prose text of the Yajurveda which must have been carefully handed down until radically different schools developed their own individual texts. We are thus carried farther than ever back to a period when prose also was carefully preserved alongside with the mantras of Yajurvedas. The prose, as is well known, explains the mantras, and the question inevitably present itself, on what grounds can we claim the loss of the prose, which was an essential part of the Ākhyānas, was a natural thing, when the prose of the Saṁhitās and Brāhmaṇas, which is not half so closely related to the mantras is preserved clearly and beyond doubt, with jealous care".[4]

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1. V.O.J. 23.273. ff.
2. J.R A.S. 1912. p. 434.
3. Die Suparnasage. Kapitel IV.
4. J.R.A.S. 1911, p 987 ff.

This Ākhyāna theory was next taken up by Geldner,[1] Pischel,[2] and by the former's disciple, Sieg.[3] These scholars preferred to give the term Itihāsa in accordance with the traditional usage. Himself a great Avestic scholar, Geldner tried to give support to this theory from the Iranian sources.[4] Gāthā meant to him an epic or gnomic strophe. In the Yaśnas and Gāthās of Avesta, we come across the terms Afsman and Vacastasti. He interprets the former as the poetic part, and the latter as the prose part. In Haptajhaiti, which is written in prose, the meaning 'composition in prose' is completely clear. But as Bartholomae has shown, Afsman means 'a row of verses', and 'Vacastasti' is 'strophes in Gāthās'. Charpentier's examination of Geldner-Bartholomae hypothesis as regards the prose in the Gāthās is fruitful in yielding the inevitable conclusion that it does not lend support to the Ākhyāna theory.[5]

Besides, Geldner asserts the existence of an Itihāsa Purāṇa, from which these itihāsas of Ṛgveda seem to have taken their origin. But Sieg has thoroughly examined all the available evidence on this point and has only come to the conclusion that the existence of such a work is only a matter of faith; for he observes that 'no such collection has a fixed form; and that there was nothing to hint that the form of this collection was a blend of prose and verse'.[6] This is another point against the Itihāsa theory.

2. *The Ritual Drama Theory.*

Maxmüller, while explaining the hymn 1.165, gave in germ the idea that these Saṃvādas are dramatic pieces : "if we suppose that this dialogue was repeated at sacrifices in honour

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1. Vedische Studien I. 284 ff; II. i ff; 266 ff.
2. Vedische Studien II. 42 ff.
3. Sagenstoffe des Ṛgveda.
4. Vedlsche Studien I. 287 ff.
5. Die Suparnasage pp. 71 to 77.
6. Sagenstoffe des Ṛgveda p. 33.

of the Maruts, or that possibly it was acted by two parties— one representing Indra, the other the Maruts and their followers— then the two verses in the beginning and the three at the end ought to be placed in the mouth of the actual sacrificer, whoever he was."[1] Sylvain Levi followed suit in his *La Theatre Indien* and developed this view. Here he saw the origin of the Indian drama. The poet, according to him, reproduced some of the scenes he actually saw. Sylvain Levi here recognised even a chorus and the restriction of the actors to three as in the early Greek drama. Even before these scholars and Horwitz, Adalbert Kuhn thought, as early as 1859 itself, that the hymns IV.26 and 27 are dramatic pieces.[2]

This view has been fully developed by Hertel[3] and Von Schroeder.[4] Hertel takes X. 34 and 119 as monologues, and the rest as dramatic pieces. He compares these hymns with *Gitagovinda* and the Yātrās, and in this light the vedic dialogues are the precursors of the modern drama. The *Supaṇādhyāya* is a complete mystery, a drama. The hymn of the frogs (7.103) is a secular drama. Here men mask themselves as frogs, and dance the spell to procure rain. Similary in the gambler's hymn (10.34) he imagines that the dances represented the leaping and falling of dice. Yama and Yamī enact a fertility drama. (10.10).[5]

Von Schroeder leaves the Greecian atmosphere and enters medieval European theolgy, when the Germanic drama proper began. He was weighed under the ethnological considerations and the Christian Mysteries, Moralities and Interludes. Since music and dancing too were found in the saṃvāda sūktas, he at once took them to be Cult-dramas, which were later on represented as Viṣṇu-Rudra cults. Both these scholars found

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1. Sacred Books of tha East. 32. 183.
2. Herabkunft p. 146. A.1.
3. Der Ursprung des indisches Drama und Epos : W.Z.K.M. 18.59 ff; 137 ff.
4. Mysterium und Mimus.
5. W.Z.K.M. 23.273 ff; 18.59 ff; 18.137 ff.

here 'really speechs belonging to some dramatic performances connected with the religious cults; we have only to supply the dramatic action.' Von Schroeder has examined some 17 hymns, found similar things existing in the Indo-Germanic period, and reconstructed these socalled Cult-dramas with chorus and dance, vegetation and magic.[1]

Reviving the dramatic theory of Max Müller, these scholars gave the lie direct to the Ākhyāna theory. As Hertel points out the *Vājasaneyi Sṁita* knows of a Śailuṣa, an actor (30.6). The existence of the traditional actors precludes the possibility of the grānthikas or of prose fillings. Though Hertel postulates some sort of relationship between these Cult-dramas and the classical dramas, Von Schroeder plainly admits his inability to connect the two.

Hertel maintains that thr Ṛgvedic hymns were not recited, but sung. Von Schroeder brings in not only music and song, but also dance, emphasising it much. He shows the ethnographicals. parallels He finds cognate groups of dancers for the Maruts in other countries Hertel agrees with him in showing some sort of mimic actions in masks. Both of them do not explain why and how such dramatic performances were lost even in the later day rituals.

We have to remember that a ritual application of these songs is not handed down to us by the Indian tradition. It is almost paradoxical to think that mimic dances existed once in the rituals, that they disappeared in later ritual observances, and that the tradition was totally ignorant of them.

Von Schroeder closely links up this explanation to the vegetation ritual. He applies the principle of vegetation ritual to a good many hymns. He finds a grand allusion to it in the "*Upala prakaṣṇī*" of IX. 112, which he interprets as 'corn-mother'. But the Maruts, who play a prominent part in this theory as dancers have apparently no real characteristics of the vegetation magic. The Lopāmudrā dialogue (1.179) represented to him the ritual of fertility and vegetation, when the

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1. Mysterium and Mimus. p: 13 ff.

corn has been cut. Hence Lopāmudrā signified to him the disappearance of the corn-spirit,[1] much in the same way as that of proserpine. The simple song, IX. 118. "becomes a wild scene of revelry by a masked crew of vegetation spirits dancing to music and singing the song".[2] In X. 10 there is a variant of the fertility magic.[3] Unlike Hertel, Von Schroeder believed that the vedic drama was dying out when we find it.[4] As such the later ritual is silent regarding the ritual drama. But even then tradition could not have ignored it.

Von Schroeder places X. 119 in the performance of Soma-festivity. He considers X. 97 to be a medicine-mimus "The song of the gambler (X. 34) would find its place, accompanied by dances of the personified dice and of apsarasas at the kindling of the fire of the sabhā, which served also as the place of dicing. It would serve also as an interlude in the midst of the offering to recall the mind of the spectators to the dangers of gambling, and it would thus serve the purpose of a Morality of the middle ages in Europe".[5] This is all wishful thinking and reading the Christian parallels into a harmless monologue of an introspective and didactic value. Von Schroeder is too much led away by the medieval European mysteries, moralities, and interludes, as Hertel is misled by the Yātrās.

3. *The Vegetation Theory.*

A.B. Keith visualises the vegetation theory in interpreting the dialogue hymns.[6] According to him, it is only Patañjali that first notices the regular drama. The vedic ritual is full of dramatic elements. But the Mahāvrata ceremony[7] contains dramatic devices based upon the vegetation magic. Keith categorically denies the existence of any drama in the vedic times. "It may be true that the hymn X. 10 was originally suggested by observations of a nature-ritual of some sort, while it may not be true that the hymn was ever used at a dramatic performance in the rite. There is no necessary reason why a Ṛsi might not compose a hymn which directly reflects a ritual custom of a dramatic character without intending the hymn to be used as a ritual drama, and unless so used there is no question of a drama as a literary form, which essentially implies a representation through action".[1] Further, no Indian tradition speaks of the prevalence of drama in this period. And the "drama represents the outcome of a vegetattion ritual". The ancient Indian ritual is full of ritual dialogues. There were elaborate dialogues in the Aśvamedha and other rites. The speech of the queen in the Vājasaneyi Saṁhitā (33.18), the speech of the Brāhmaṇa student and of a hetaira in the Mahāvrata (Kāṭhaka Saṁhitā 34. 5; Aitareya Āraṇyaka), the Brahmodyas and other rites are recognised as important parts of the sacrifices. So, while "drama is a representation, this dramatic ritual is a presentation pure and simple".[2]

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[1] *Ibid.* p. 168.
[2] *Ibid.* p. 408.
[3] *Ibid.* p. 275.
[4] *Ibid.* p. 70.
[5] Keith in J.R.A.S. 1911. pp. 1004, 1005.
[6] Z.D.M G.64. 534 to 536; J.R.A.S.1909 to 1912 and 1916.
[7] Kāthaka Saṁhitā 34. 5; Sānkhāyana Āranyaka.

It is impossible to say, proceeds Keith, whether the verses were sung at all in the vedic times. The Brāhmaṇas regularly employ the word 'gāy' for the sāman and 'śams' for the riks. "The drama springs from the dramatic ritual, and there must be a stage when the two seem but one. But the essence of the two is distinct, and depends on the relation of the performers to the action. In the dramatic ritual they are actors themselves seeking some direct end; in the drama they conscientiously represent the action of others".[3] With this theory Keith tries to solve the problem of silence in later Literature regarding the ritual-vegetation-dramatic-elements. Here he imagines certain things. The priests, who admitted the popular chariot

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1. J.R,A.S. 1909. pp. 202, 203.
2. *Ibid.* pp. 1911. pp. 996, 997.
3. *Ibid.* pp. 999 to 1001.

races, abuses and the like, "could not see the dancing and singing of the gods on the stage. Moreover, stress must be laid on the fact that the ritual drama was in great measure a phallic drama, and phallic rites were hated of the priests."[1] This is the answer sponsered by Von Schroeder. The old ritual was coarse, but there is not enough evidence to show that 'the drama was inevitably bound up with the phallic practices'.[2] These saṃvādas ceased to have successors, not because the Indian drama terminated by the Vedic period. but only because it has not yet begun.[3] With Maurice Bloomfield,[4] Keith holds that many of the Ṛgvedic songs were mainly composed for the ritual. Tyere hymns 'fill up the pauses in the sacrifice'.[5] The drama developed outside the Brahminical stratum of the populace,' in popular life and religion. 'The Ṛgveda, which is essentially a religious work, does not contain any dialogues of a dramatic character.'[6] These arguments are presumed to have the support of the fact that the Mahābhārata knows only the pantomimes and puppet shows. There is no early Buddhistic evidence for a drama. Pāṇini's Naṭa Sūtra (4.3.110, 111) cannot possibly be said to refer to dramas.[7]

Before examining these arguments we have to bear in mind certain very mportant points. The Ṛgveda, as we have it now, is only a collection of some of the songs that were selected by the compilers. Even so conservative a critic as Oldenberg has admitted that many of the most beautiful secular songs have been lost, and that only a few escaped into this selected edition.[8] These socalled Ākhyānas or saṃvādas suffered a

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1. *Ibid.* p. 1002.
2. *Ibid.* p. 1003.
3. *Ibid.* p. 1003.
4. J.A.R.S. 17.177.
5. J.R.A.S. 1911. p. 1006.
6. *Ibid.* pp. 1008, 1009.
7. J.R.A.S. 1916. pp. 146 to 151.
8. Nachrichten von der Koniglischen Gesselschaft der wissenschaften zu Gottingen. Heft 1, 1918. pp. 35 to 71. See also the present writer's article on the Fragmentary nature of Ṛgveda in Prabuddha Bhārata.

good deal in this process of unnatural selection. Secondly, there are lapses in tradition. A long time did elapse after the composition of the riks, and the beginning of a critical study of these compositions. By this time the interpreters have lost the original aesthetic interpretation, and consequently the text was interpreted in a way that is foreign to the spirit of the authors. The ritualistic tradition commenced long after the Ṛgvedic songs were composed. Hence we cannot deduce satisfactory conclusions from the traditional accounts regarding the form of these Saṃvādas. Further, the absence of a traditional account is never a proof of the falsity of a new interpretation. Besides the Ṛgveda presents the culmination of a great Era of Civilization and Culture.

The origin of drama is an unsolvable riddle, like the origin of language, of mankind. In Greece we can trace it to the vegetation magic and the Bacchanalian festivities. But just as Greece and India differ in their beginnings of Philosophy, so do they in their origins of the drama. The Mahāvrata and other rites occur in later ritual and literature; but it is no point to argue from a pantomime of the modern day that the drama has its origin in these pantomimes, and vegetation magic. The dramatic sense is the most common thing inherent in every man. It is a fundamental axiom of the dramatic technique that the drama is intended to be staged. It is only later on that we have purely imaginative dramas like King Lear or Prometheus Unbound, that are to be read and enjoyed.

The very term Nāṭaka implies that the drama employs dancing; and dance always demande action and music. The Ṛgvedic period does not lack reference to the popularity of dancing. There are many allusion to the dances of the Maruts[1] and Uṣas. Women and men used to dance on festive occasions. It was even cultivated as a diversion and amusement. Like a dancing girl Uṣas used to put on her valuable jewels and lay bare her breast like a cow that yields milk to her young ones. "अधि पेशांसि वपते नृतूरिवापोर्णुते वक्ष उस्नेव वर्जहम्"

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[1] See Ṛgveda: I. 37. 1, 5; 87. 3; 166 2; V. 52. 12; 60. 3; VII. 56. 16; VIII. 20.22; X. 78.6.

(1.92.4). There were maidens in those days who decked themselves in splendid raiment, danced and attracted lovers. Music accompanied dancing. The Saṁhitā refers to a good number of wind instruments like Vāṇa, Vāṇi Bhṛtni, Bākura, Nāḷī, Vanśa, Kṣoṇi, Dhamani, Āghāti and so on. There are again refrains in some songs and dialogues too. We know that a refrain demands some sort of music and action. The hymn of the drunken Indra—X. 119—and the Soma labour song—IX. 112—must have been accompanied by dance and a chorus. A similar thing appears in the Vṛṣākapi hymn, X. 86.

In the dialogues themselves the poet has recognised the dramatic note. Purūravas asks Urvaśī to stop so that they might converse, and not hear a narration. "वचांसि मिश्रा कृणवावहैनु". The Śatapatha explicitly names this hymn—X. 95—an 'Uktapratyukta'—a dialogue. Further, even the tradition does not give any ritual or vegetation colouring. There is no proper Viniyoga for these hymns in the rituals. Hence the vegetation theory is contrary to all available facts, and to the spirit of the songs as well.

4. *The Ballad Theory.*

The ballad theory is a modification of Windisch-Oldenberg-Geldner-Pischel hypothesis of the Ākhyāna r the Itihāsa. It is systematically developed by Geldner.[1] Winternitz,[2] and Charpentier.[3] from the Itihāsa it is an easy jump to the ballad. While Geldner styles all these hymns as ballads, Charpentier holds that X. 51, 52, 53 and 86 are the only dramatic pieces, the rest being ballads. And Winternitz reads here a combination of the epic, ballad and lyric forms. According to him the dramatic theory

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1. Ṛgveda im Auswahl; Dai altndische Balladen Dichtung (Festschrift d. univ. Marburg f. die Philologen Vers.) 1913. p. 93 ff.
2. History of Indian Literature; Some problems of Indian Literature; XXX W.Z.K.M.23. 102 ff.
3. Die Suparnasage.

is really correct in soms cases; but in other cases both the ballad and dramatic theories equally hold good. These hymns, he observes, 'throw considerable light on the origin of both epic and dramatic poetry'. 'The saṃvāda hymns are nothing else but ancient ballads...This ancient ballad poetry is at once the source both of the epic and of the dramatic poetry...There is certainly a strong dramatic element in all these ballads, both secular and religious. And there can be no doubt, that they contributed as much to the origin of the drama as to the origin of the epic...This, however, is only a survival of an early stage of poetry, when our distinctions between epic, lyric, and dramatic poetry cannot be applied at all, but when all poetry was dramatic, epic and lyric at the same time and generally accompanied by dancing, music, and singing···This poetry was as a rule religious'.[1]

At the outset let us draw the distinction between these three literary forms. A ballad is a dancing song in the form of a narrative, having the connecting links in it.[2] A lyric is 'a short poem usually divided into stanzas or strophes, and directly expressing the poet's own thoughts and sentiments'.[3] An epic is a quasi-historical and quasi-mythological narrative of vital importance to the history of mankind. Thus, while ballad and epic stress the objective interest and value, the lyric is too personal to be mixed up with them. It is impossible to think how these three can coexist in one and the same poem.

Narration is not found in these dialogue hymns. The incidents and history previous to those related in these hymns are only referred to by way of allusions. Purūravas and Urvaśī often allude to their past life. Yami alludes to the happenings before they were born. And allusion is not narration. The connecting links···like 'said he', 'said she'...are totally absent here, It is only from the meaning that we can infer who is speaking. It is this note of intense dramatic

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1. Some problems of Indian Literature. pp. 44 to 57.
2. Fowler : Dictionary of Modern English Usage. p. 600.
3. Oxford English Dictionary.

spirit that has baffled many scholars in ascribing the speeches to the proper characters.

Charpentier rejects the Ākhyāna theory completely. He proves well that the Jātaka literature has no bearing on the Vedic. No original ākhyānas existed even in the epic period. The Ākhyāna makes its first appearance only in the Pāli texts.[1] These Saṃvādas are not cult dramas, as a ritual application of these songs is not delivered to us.[2] Where the tradition does not mention any saṃvādas, there we have monologues (10.34, 37, 119; 9.112). In 10.27 and 7.103 we do not have dramatic pieces. They are songs of magic. 10.34 is didactic and belongs to the epic literature. Dramatic poetry can be seen only in 10.86 and 10.53 The former is a jesting play (Scherzspiel), a Mimus; the latter is a mysterium connected with the sacred cult of the placing of the fire. All the other songs, which Von Schroeder has examined, belong to the epic poetry and to the saga of Gods.[3]

On the whole, there are roughly some twenty songs that played a prominent part in the controversy. They are, 1-165, 171, 173; III. 33; IV. 18. 42; VII. 103, IX. 112; X. 34, 51, 52, 53, 86, 95, 97, 102, 108, 119. This list includes songs, ballads, monologues, and dialogues. The hymn of the frogs (7-103) is a ballad of superstition, not of magic. The Mudgala song (10-102) is a perfect ballad. The harmless little song, 9-112, is a fine lyric of extraordinary mirth and melody. The hymn of the gambler (10-34), though didactic, is a perfect specimen of a monologue. The songs of Atharvan (10-97) and of the drunken Indra (10-119) are monologues. The rest are dramatic pieces, pure and simple.

While examining Keith's vegetation-hypothesis, it is maintained that, dance and song existed in the Vedic period. Literature envolves in the order of epic, lyric and drama. The drama represents the culminating stroke of poetic genius; and the songs of Ṛgveda represent the last days of great epoch and civilisation which could not have missed the drama. In the redaction of the present text many songs were omitted; but, as the compiler could not resist the temptation, he included these saṃvādas also. As such it is not correct to say, like Von Schroeder, that they are a sort of decorative and literary by work, mainly designed to add a charm.

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[1] Die Suparnasage. pp. 61 to 77.

[2] *Ibid.* p. 80.

[3] *Ibid.* p. 121.

The conversation in these dialogues is highly polished, poetic, and at the same time simple and elegant. The figures employed have a naked simplicity throwing fresh light on unexpected quarters. There is much of brisk action throughout. The serious and the comic (1-179; X. 108), the hailing and the retort (X. 10; 95), the fun and the frolic, and the real and the mystic (III. 33; IV. 18) join hands together and move in a lively concert till the curtain falls. No solution is stated in these dialogues, excepting those of Maruts. Lopāmudrā, Viśvāmitra, and Agni. The problem is simply raised, and the dramatis personae leave us with expection. Much is left for our imagination, and 'more is meant than meets our ear' or eye. 'An atmosphere of infinite suggestion', the typical characteristic of all great-poetry, hovers round these dialogues, and we fail to articulate how they might have concluded. They are specimens of mighty concepts that pass before our eyes as simple facts. They are short unusually crisp, and often misty owing to their fragmetary character.

These Saṃvādas set the mind to thought, and suggest a mystical and symbolical explanation thought. Urvaśī, who has the whole universe in her control, identifies herself with Uṣas; and remaining on the stage, she informs us that she has fled with the speed of the wind from the grip of the mortal like the first of the dawns; this is evidently the utterance of a mischievous nymph, a nymph like that of Ariel. Yamī stands on the stage as a youthful maiden in love, but she continues to talk of the beauty and youth of her parents, the Gandharva in the floods and Apyā Yoṣān or the maiden of the waters. Lopāmudra is in her lusty youth, full of beauty and vigour;

but she complains of old age spoiling her beauty. We do not see, nor do feel Saramā as a dog. Agastya converses with the Maruts and Indra; they are not represented as divine personages. Wen Viśvāmitra approaches the rivers, they do not flow as rivers, but walk gracefully like lovely maidens full of love and affection.

Throughout these hymns we find brisk and lively action, which we have to infer from their speeches. Passions, sentiments, and feelings that are the necessary accompaniments of dramatic action, are represented artfully and most naturally. Allusion and references to past events heighten the dramatic interest; they acquaint us in an artistic way with the incidents necessary for a proper understanding of their contents. Almost all these dialogues take up their themes at certain crucial point and open the scenes very abruptly and artistically. The Vedic dramatist sought after brevity, symmetry, artistic polish, and a high and noble and lofty imagination. The classic instances are I. 179; X. 10; X. 95.

The last and the most important factor that finally makes out these hymns to be dramatic fragments, is the presence of stage-directions in some of them. The stage direction is supplied by a verse or two. or at times by a line or two. Sometimes we have to infer them from the actual conversation itself. In I.165 Indra approaches the Maruts by saying to himself. "केन महा मनसा रीरमाम" The Maruts address him in the next, which enables us to infer his approach. Yami approaches her brother speaking to herself. "ओ चित्सखायं सख्ये ववृत्याम्". From the next line we infer that she has come near. Purūravas hails Urvaśī to halt so that they can converse. Though we are not told whether she stopped or not, we can easily imagine that she did for otherwise they could not have carried on the dialogue. While the gods were engaged in a conversation with Agni in X. 53. Tvaṣṭar was sharpening his axe, which is alluded to in the ninth verse. The last two verses are spoken by Tvaṣṭar, and this indication suggests that Tvaṣṭar has to utter them sharpening the axe. Again the verses X. 86.20, 21 are spoken by Indra and Indrāni, and they clearlh give the stage direction regarding Vṛsākapi, who is slowly moving out of the scene.

The tenth verse of IV. 18 informs us that Aditi gave birth to Indra, and that she left her unlicked calf to wander. After this stage direction we have the eleventh verse which reads :

"उत माता महिषमन्ववेनदमी त्वा जहति पुत्र देवाः ।"

"Then to her mighty child the Mother turned her saying, 'My son...'." This together with the preceeding verse make up the stage direction. Viśvāmitra requests the rivers to give him way, to which they finally yielded (III. 33.10, 11) The dialogue stops here and the next verse read & :

"अतारिषुर्भरता गव्यवः समभक्त विप्राः सुमिर्ति नदीनाम्"

'The warrior host of the Bharatas has crossen the rivers safely, winning their favour'. This much is the stage direction, for in the next half we have an address by the poet who exhorts the rivers to 'swell with their billows hasting and pouring riches, to fill channels and roll swiftly onward'.

The best type of stage direction is to be found in the dialogue of Lopāmudrā (1.179). She has put forth her complaint and request to her husband in the first two verses- Agastya first rejects her pleas in the first half of the third rik- He, however, fell in, as the second half reveals. She justifies her longing in the first half of the fourth rik. Then it is said :

"लोपामुद्रा वृषणं नीरिणाति ।"

This plainly states that 'she approaches her husband'. It is a clear stage direction. This is closely followed by a short' Aside' by Agastya in thc last line : 'the unsteady female beguiles the steady male'. The stage directions and the 'Aside here should convince every one regarding the dramatic nature of these hymns.

The whole controversy regarding the nature of the Saṃvāda Sūktas has arisen simply because the scholars went on discussing the dramatic nature and otherwise of these along with other hymns have totally nothing to do with the dramatic qualities. They have included beautiful songs and lyrics like VII. 103; VIII. 89; IX, 112; X. 34, 97, and 119. But the Saṃvādas that have a real dramatic quality are only thirteen in number. These are the fragments of Vedic One-Act and One-Scene plays of a rate literary value. Their dramatic character is too vitally felt at every step.

CHAPTER FIVE

THE DRAMATIC FRAGMENTS

1. The major dialogue hymns of Ṛigveda are I. 165, 166, 170, 179; III. 33; X. 10, 51, 52, 53, 86, 95, 108 and 124. There and dramatic snatches in I. 126; IV. 18; VII. 33; X. 28 and 98. Leaving aside the minor ones, we can examine the rest. They can be broadly divided into secular and non-secular. The non-secular ones are I. 165, 166, 170; X. 51, 52, 53, 124 and 108. These reveal the dramatisation of certain ritualistic phenomena. The rest deal with love.

There is a fragment of a pastorol love-song preserved for us in the hymn addressed to Bhāvayavya (I. 126), thought it has no connection whatsoever with the hymn proper. Bhāvayavya is supposed to have told his wife Romaśā; if it be a proper name at all :

"She, who, when her desires are assented to, clings as tenaciously as a female weasel, and who is ripe for enjoyment, affords me a hundred delight".

And Romaśā replies thus :
"Approach me, dear;
consider me not immature;
I am covered with down like the ewe of the Gandhārins".

The last verses actually run—

"āgadhitā parigadhitā yā kaśīkeva jangahe
dadāti mahyam yādurī yāśūnām bhojyā śatā"
"Upopa me parāmṛśa māme dabhrāṇi manyathāḥ
Sarvāham asmi Romaśā gandhārīṇāmivāvikā".

There is evidently a pun of the word Romaśā, if the word actually is the name of a lady. Yet these two verses taken in conjunction with 10.86.16 and 7; 10.86.16 and 17, which are again obscene, serve to prove the conclusion that they were a sort of ballad snatches mainly intended for some amorous sport. But the Saṁvāda sūktas of Ṛgveda have nothing to do with these snatches, for these are the historic survivals of some ballads.

The conversation between Indra and Vasukra (10.27) is an obscure song, often enigmatical, uuintelligible and allusive-Most probably the same theme is continued in 10.28 also-The conversation between Devāpi. Śantanu and Bṛhaspati (10.98) is designen to bring forth rain. It has an out and out dramatic character in the first four verses. But it is a clear ballad as the succeeding verses show. Again the short dialogue at the end of 1.126 is a pastoral snatch. There are many more songs having a conversational interest. But they cannot be treated as dialogues and dramatic pieces as their form and content betray them otherwise. Of a similar nature are 4.42 and 7.33.

Indra and Vasukra, father and son, converse in 10.28. wife of Vasukra opens the scene. Indra, it seems, came in a disguise to the festive celebration of Vasukra, whose wife, not recognising him, prayed for his presence. The dialogue that ensued satisfied her as to his presence. Verses 2, 4 and 6 are definitely spoken by Indra, and 3, 5, and 7 by Vasukra- It is full of riddles and obscure allusions. Indra observes that he protects him who offers soma (2). Vasukra has invited him with food and Soma (3). Indra declares in the fashion of the riddles that he has power to change the course of nature (4). Vasukra wants to know how he can conmprehend this power (5). Indra speaks of his supremacy and greatness (6). while Vasukra observes what he has done with Indra's help (7). The rest of the hymn excepting the last verse (12) might have been spoken by Indra, who glorifies his past achievements. As the rest of the hymn alludes and facts that we no not know, interpretation is difficult. It is only the opening of the song that has a real dramatic value here- Tne main body of the hymn as far as Indra speaks partakes the character of a monologue. Indra revels in his greatness throughout, only to impress that he was present.

Oldenberg has tried to make an ākhyāna out of the obscure song 8.89. Von Schroeder sees a mysterium here.[1] In Śatapatha 4.1.3 there is a story of the division of speech and Indrā is said to have made only a quarter of speech intelligible, being angry with vāyu regarding his share in the Soma-According to the Bṛhaddevatā (6.117.123). Nema, son of Bhṛgu, praised Indra without seeing him in the first triplet. Indra reveals and praises himself with the next two verses. On seeing him the seer was greatly rejoiced, and with a couple the praises both the gift of Indra and his various deeds (6 7). The next is addressed to the bird, ninth to the bolt, and the next two to Vāc. The last verse to an exploit of Indra. As Keith abserves, no effort has been made here, or in any other text to relate this with the Śatapatha story.[2] According to Oldenberg, Vāyu opens the hymn and "the first nine verses show us the league of of Indra and Vāyu, and the next two verses show us the result and Indra's faithlessness". Von Schroeder removes the verses addressed to Vāc as forming no part of the dialogue and ascribes the first verse to Vāyu, 2, 4, 5 and 12 to Indra, and the rest to the poet. The prose intersperision of Oldenberg will make the song intelligible, but as Keith has shown, it runs counter to the Śatapatha story.[3] Examining the hymn we cannot but say that it is a dramatic dialogue, alluding to certain remote things which at Present we do not know. The other hymns that figure largely in this controversy fall under the literary forms of the monologue, ballad or song.

Indra, Aditi, and Vāmadeva bring forth a very peculiar and highly interesting conversation in the hymn 4.18, According

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1. Mysterium und Mimus. pp. 338 ff.
2. J.R.A.S. 1911. p. 993.
3. Ibid. p. 994 ff.

to the story given by Sāyaṇa. Vāmadeva disliked the idea of comming out of the womb in the usual manner, and decided to break open the side of his mother to enter the universe. The mother came to know of this, invoked Aditi, who came along with her son to advise the seer. Then the conversation that is given in this dialogue is said to have taken place: But Griffith points out that the main subject is the birth and infancy of Indra, who refuses to be born in the normal manner and insists on coming into the world in another way. The hymn has a thorough want of cogency, coherence and unity and hence we have a variety of interpretations about it.

Von Roth thought that it is Indra who wanted to break through the side of his mother and come out; he lay in her womb for a thousand months and many autumns. But Aditi tells him that that is the ancient and accepted pathway by which all Gods came into existence: The unborn Indra replies.

> "I will not go out this way :
>   hard is the passage,
> Forth from the side obliquely will I issue.
> Much that is yet undone must I accomplish :
> One must I cambat and the other befriend"(1).

These are probably Vṛtra and Viṣṇu. The first line of the next verse *'parāyatīm mātaram anv acaṣṭa'*—is an interesting one as it is a sort of stage direction openly glued to the rest of the dialouge proper. He looked upon his fainting mother and said:—

3. "My word I now withdraw, that way I follow".

The second half of this verse is what Geldner calls an Itihāsa verse. In the house of Tvaṣṭar, Indra drank the soma. The fourth verse is attributted to Aditi, and as Wilson says, Aditi defends her son upon the plea that, as his period of gestation was marvellous, his actions are not to be compared with those of any other". This is evidently based on the narrative of Sāyaṇa, according to whom the third verse is by

Vāmadeva, who retorts Indra by saying that he need not take the trouble of advising him as he cannot act accordingly, for even Indra's life is not a tale of moral excellence. Von Roth attributes the fourth verse to some deity, while Ludwig takes him to be Tvaṣṭar. Taking the fifth verse as an Itihāsa verse to the fourth, as the third is to the second. Pischel proceeds to say that Indra's mother has no high opinion of him ; and this verse consists of the speeches of two or more persons. The first is by the mother :—

4. "What strange act shall he do, he whom I bore for a thousand months and many autumns".

Basing his argument on the lines '*etā viprccha kim idam bharanti*' (verse 6), and '*Kim u svid asmai nivido bhanante*' (verse 7), Pischel ascribes the second half to the waters—

> "No peer hath he among those born already,
> nor among those who shall be born hereafter"

Von Schroeder ascribes verses three, four, and five to Vāmadeva quite indiscriminately. As has already been said the fifth is an Itihāsa verse:

5. "Deeming him a reproach, his mother hid him,
Indra; endowed with all heroic valour.
Then up he sprang himself, assumed his vesture,
and filled, as soon as born, the earth and heaven"

As Sāyaṇn says the birth of such a great God in a chamber in privacy, is really unworthy. Indra killed Vṛtra and let loose the waters, which incident is next referred to in his speech :—

6. "With lively motion onward flow these waters, like young ladies, shouting, as 'twere together.
Ask them to tell thee what the floods are saying,
What girdling rock the waters burst asunder".

The next verse is evidently by Aditi, but the last half of the previous rik yet remains a mystery.

7. "Are they addressing him with words of welcome?
Will the floods take on them the shame of Indra ?
With his great thunder bolt my son hath
Slaughtered Vṛtra, and set these rivers free to wander".

The shame is nothing but the possible guilt that might have come over him as a consequence of his killing of Vṛtra. With the seventh rik, we can definitely say that the dialogue has come to a satisfactory close. From the eighth onwards we have a glorification of Indra, till we come to the eleventh, which though occurring in a different context has a dramatic interest in it :

11. Then to her mighty child the mother turned saying,
'my son, these Deities forsake thee'.
Then Indra said about to slaughter Vṛtra,
"O My friend Viṣṇu, stride full boldly forward".

This evidently seems to be a ballad snatch, somehow inserted here and uttered by the poet probably. The next verse is probably Viṣṇu's reply; or as Roth and Grassmann think more probably it is the speech of one of the enemies of Indra engaged in the fight.

12. "Who was he then who made thy mother widow ?
Who sought to slay thee lying still or moving ?
What god, when by the foot they sire thou tookest and
slewest, was at hand to give thee comfort ?".

Why should he seek help now ? He killed his own father when the latter tried to kill him even before he was born. Ludwig, Bergaigne, and Hillebrandt ascribe the next stanza to Indra himself. But tradition ascribes it to Vāmadeva alone. Anyway it is a puzzling rik.[1]

The whole dialogue savours the nature of Drama, and of the ballad as well. But setting aside the second part of it, we can take it to be a dramatic piece alone. Yet a certain improbability in acting hovers round it. The whole theme centres round the problem of birth, as the usual way of coming out has invariably led to mortality and to the doorway of sin. Consistent with the philosophy of Vāmadeva, there is a certain metaphysical interest attached to the entire hymn. The main problem discussed here is the problem of sin and the way to escape from it. Vāmadeva is a reputed philosopher and a great jīvanmukta. As such there is an out and out pure symbolism here. The literary vehicle lends charm and grace to it, like the Kaṭhopaniṣad where Naciketas and Yama converse, though this hymn has greater art.

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[1] See Mysterium und Mimus, pp. 328 ff, Pischel : Vedische Studien, II, 42-54; Sieg : Die Sagenstoffe, pp. 76-86; and Ludwig : Ṛgveda.

Von Schroeder ascribes the verses 2, 6 and 13 to Indra; 1, 7 and 12 to Aditi, and the rest to the poet. Geldner opines that the mother spoke 1, 6, 7, 8 and 9, Indra 2 and 13 and the narrator the rest. The opening verse can be by the Gods Accordidg to Sieg, Tvaṣṭar blockades the passage of delivery, and the first two verse are Itihāsa verses. So Aditi speaks 3 ab, 4 cd, 5 cd, 6 cd, 7 cd, 8 cd, 9 cd and 10; Indra utters the thirteenth, while the rest belong to Vāmadeva. It is all a curious sort of vivisection.

2. The flight and the bringing back of Agni is a remarkable dramatic piece that is spun round sacrificial atmosphere (10.51-53, 124). The reopening of the heavenly path with Agni as the messenger results directly from this conversation and the persuasion by the Gods. Sāyaṇa gives a very funny story to explain these songs partly basing himself on the Taittirīya saṁhitā (2.6.6). Agni had three elder brothers; they are five brothers according to Bṛhaddevatā. They were killed by the Vaṣaṭkāra in the form of a thunderbolt, and by Havirvāhana, the oblation bearer of the Gods. Agni saucīka, afraid of sharing the same fate fled and hid himself in the deep waters. The fishes betrayed his retreat to the Gods who were in search of him; and upon this discovery the dialogue recorded in these songs is reported to have occurred. Hillebrandt relies almost upon this story and relates it to devayāna and pitṛyāṇa.[1] Von

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[1] Vedische Mythologie II. 137 ff.

Schroeder and Hertel take it as a cult-drama.[1]

Critics are almost agreed in ascribing the verses, 1,3, 5, 7 and 9 to Varuṇa and the other verses to Agni in 10.51. The first two verses and 4 and 5 in 10.52 are by Agni according to Von Schroeder, the third being by the gods. Charpentier takes this complete hymn as a soliloquy of Agni. In 10.53 Von Schroeder ascribes 1-3 and 6 to the Gods, 4 and 5 to Agni and the rest to the poet. But Charpentier believes that 7-9 were also by the Gods, Tvaṣṭar probably speaking the rest.

The song opens with the address of the Gods who are eager to know whether Agni is residing in the waters. And quite artfully they say. "one diety has beheld all thy manifold forms". The Gods ironically say, he must have been wrapped up, or the water would have extinguished him. Since it is the human curiosity to know who it is. Agni at once, unmindful of his flight and concealing, asks them to name him (2). It is Yama that has recognised him (3). As he was caught redhanded, now he begins to speak in a very entertaining manner about his hardships :

4. "I fled in fear from the sacrificial worship,
Varuṇa: lest the Gods should thus engage me.
Thus were my forms laid down in many places.
This, as my goal, I Agni, saw before me".

This was his resolute decision and even reply. The Gods request him to "make straight the paths traversed by the Gods" (5). Agni reveals then the cause of his flight viz., the death of his elder brother who was accomplishing the same task. so he "trembled like a wild bull at the archer's bowstring" (6). The Gods promise him immortality, only to see that he is well caught in the snare (7). Having an advantageous basis, Agni begins to bargain with them on purely material grounds. He wants the prayājas and the anuyājas, a share in the holy presents, the soul of the plants, the fatness of the waters and a long life (8). The Gods promise all these (9). This is the triumph of the youngest God, Agni, over the older deities [1]

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[1] Mysterium und Mimus, pp. 181 ff.

Agni has assumed the charge of the hoṭr and begins to soliloquise in 10.52. He wants the Gods to instruct him to his duties, for he is "the best entitled to the sacrifice". He makes a confession to the effect that he is really vested with all the powers; and he even goes to the extent of implying that he is indispensable to the Gods and to Indra. 3339 deities worshipped him, anointed him with butter, strewed the sacred grass, and then made the invoker of the Gods to sit down. All his egoism finds a free expression here.

The next hymn is again a dialogue between the Gods and Agni (10.53). The Gods express their satisfaction at the repossession of Agni for the sacrifice is once more being carried on properly, as they "have obtained the mysterious tongue of the sacrifice". Agni "has come, fragrant, clothed with life" (1-3). Agni begins to communicate the best advice by which the Gods may overcome the Asuras, and requests all to be pleased with his duties (4-5). The Gods join with him in his wishes, and finally they turn to him and say :

6. "Spinning the thread, follow the region's splendid light;
Guard thou the pathways well which wisdom hath prepared.
Weave ye the knotless labour of the bards who sing;
Be Manu thou, and bring the heavenly people forth".

Then the Gods begin to speak to one another and hold discussions amongst them. They prepare for the march, while Tvaṣṭar is making preparations. The last two verses are spoken by Tvaṣṭar who exhorts them to get ready for the drink, and for the race after (10, 11).

This whole trilogy is religious in character and tone; but in essence it represents the preparation for a fight, or a race after the duties. The conversation in entertaining and fascinating to the last.

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[1] Webster's note to Wilson's rendering.

The beautiful hymn 10.124 has been grossly misinterpreted by many. Grassmann took Varuṇa of the song to be a demon-god; Ludwig thought that Varuṇa is intended by Vṛtra in the eighth stanza. For Bergaigne the difference was only nominal. Hillebrandt in his work 'Varuṇa and Mitra' took the last four stanzas as an attached fragment, and maintained the dialogue—character of the rest. Following Ṣāyaṇa, Oldenberg maintained that this hymn is the starting point of the famous fligh of Agni given in 10.51-53; but the interpretation he gave was, as Geldner points out, not a vedic one, but a piece of Oldenbergian phantasy. The hymn belongs to that group of the flight of Agni and the consequent reconquest. Indra here demands Agni in the name of the Gods to leave Vṛtra, as the Gods who are needy of ritual cannot remain without offerings for a long time. Varuṇa is the guardian of the waters where Vṛtra lay, and where Agni too lay after his flight. At first Agni is irresolute, but slowly he yields. Indra speaks the first, fifth and sixth verses. while Agni the second, third and fourth. The last three are by the narrator. If Agni comes out, Indra and Viṣṇu can have Soma to prepare themselves for the slaughter of Vṛtra. And the sixth verse is addressed to Soma. Varuṇa allowed the waters to flow and like women folk, the floods that bring prosperity have caught his hue and colour as they gleamed and shone. The final and ultimate purpose of the dialogue is the freeing of the waters, and the last three verses narrate this.

3. The three songs of Agastya 1.165, 170, 171, form a trilogy. Sieg and Von Schroeder place I. 165 at the end. Geldner and Charpentier place it in the midst.[1] Geldner seems to be correct. Indra is presumed to have usurped the place of the Maruts in the sacrifice or offering. This is the situation prior to the opening of I. 170. Von Ṣchroeder ascribes the first verse to Indra, the next two to the Maruts, and the last two to Agastya.[2] Sieg excludes the Maruts here,

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1. Ṛgveda im Auswahl, [II, 31, 33; and Die Suparnasage, p. 109.
2. Mysterium und Mimus, pp. 98 ff.

by ascribing 1, 3 and 4 to Indra and the rest to Agastya.[1] Geldner and Von Schroeder are in complete accord as regards the apportioning of the parts. Charpentier, agreeing with Geldner, doubts whether Agastya spoke the second verse also.[2]

Indra opens the dialogue usurping the position of the Maruts. Agastya is placed in a dilemma and so he pleads with Indra in the second verse. "The Maruts are your brothers. Why should you torment us like this by subjecting us to the wrath of the Maruts? Be friendly with them and protect us". He is vascillating between the two deities and his falling back upon the grace of Indra, is extermely exasperating to the Maruts. They cannot allow things to drift. So they say,

> 3. "Agastya, brother, why dost thou neglect us, thou who art our friend ?
> We know the nature of thy mind; verily thou wilt give us naught".

Agastya, in a conciliatory tone, pleads with both the divinities, and requests Indra to speak kindly to the Maruts, and have the oblations only in the proper time. In this short piece we observe that Indra speaks in bṛhati, the last verse of Agastya is in Triṣṭubh, and the other three are in Aṣṭubh.

The reconciliation is effected in I. 165. According to Sieg Indra speaks the verses 1, 2, 4, 6, 8 and 10-14; Maruṭs speak 3, 5, 7 and 9. The last one is by Agastya in joy. Von Schroeder ascribes the last three to Agastya. Geldner gives 13 and 15 to Agastya, and thinks that the 14th was by the leader of the Maruts or by Indra. Charpentier adopts Geldner, but ascribes the 14th to Indra. The metre is Triṣṭubh throughout.

Indra opens the dialogue, now that Agastya has spoken. He is rather curious to know why the Maruts have come to the place of the sacrifice, for either he has not seen them there before, or he has appropriated their due. In surprise he asks from which place they came, and with what intention, and who has invited them. He wants to know whether they will come to the sacrifice (1, 2). The Maruts put a counter-ironical question to him :—

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[1] Die Sagenstoffe, pp. 110 ff.

[2] Die Suparnasage, p. 113.

3. "Whence comest thou alone, thou who art mighty,
Indra, Lord of the Brave ? What is thy purpose ?
Lord of Baysteeds, say what thou hast against us ?"

Quite characteristically Indra says that the devotions, offerings and hymns are his, and that he is invited to attend. The Maruts interrupt him speaking of their God-like nature and share in the offerings (5). Indra gives a psychological answer that since he alone killed the dragon, he deserves the complete offerings (6). They assert that owing to their help, he came out successful (7). But Indra speaks of his own valour as the main cause (8). The Maruts join hands with him praising him as the unrivalled monarch (9) and Indra in a very jubilant and ecstatic mood repents for the unkindness he has shown towards his old friends (10). The exhortation and the pathetic appeal of the Maruts, "do what thou has to do" (9) has touched the susceptibilities of Indra, and he sincerely recognises their aid (11). The past flashes before his eyes like a resplendent vision and he alludes to it (12). Agastya is rejoiced at this and requests the Maruts to speed forward like lovers to the sacrifice, to assist him (13). Finally, Indra also exhorts the Maruts to join Agastya quickly (14). The song ends with the customary refrain verse of the Agastya collection and has no bearing upon the dialogue proper. The conclusion of this dialogue is in 1.171, entirely spoken by Agastya in Triṣṭubh. This hymn 1.171 is not a song of praise, as Oldenberg thought, for it only pictures the apology of Agastya to the Maruts. The seer endeavours to make the Maruts joyful and requests them to suppress their anger and unyoke their horses (1). The prayer and worship that are framed in the mind and in the heart are offered to them (2), for the praised Maruts will show favour (3). He offers an apology for the totally unintended ill-treatment :

4. "I fled in terror from the mighty Indra,
My body trembling in alarm, O Maruts !
Oblations meant for you are ready :
these have we set aside; for this forgive us"

In the next two concluding verses he requests Indra to be free from anger with the Maruts, and to protect him.

Here is a conscious attempt to reconcile both the Indra and the Marut worships. The whole trilogy is but one scene spun around a simple sacrificial idea of the association of Maruts with Indra. Apart from this there is no further ritual colouring. There is not even narration. The poet has shown extraordinary artistic powers in concealing the religious back-ground. He pushed it away to such an extent that we are called forth to relish a literary treat, rather than a religious one. Keen and acute imagination has enveloped every object with a daring insight till the whole religious motive has acquired an incidentary interest. The conversation is racy and to the point. It is sharp, nakedly simple with a literary flourish. Throughout the poet maintains a rhythmic and balanced style. The wounded pride and the concealed threat of the Maruts is clearly brought forth in the selection of syllables of (cf. 'vidmāhite'). The ego of Indra appropriates suitable sounds throughout.

4. The dialogue between the Paṇis and Saramā (10.108) is interpreted by Von Schroeder as a short of dance performance, "a prelude to a soma festivity at which the victory of Indra and his accomplices over the wicked demons, the Paṇis, is celebrated.".[1] Oldenberg sems to doubt the Ākhyāna character of this song.[2] Winternitz finds here "a dramatic action of the...simplest art"[3] Tradition does not give any ritual application to this song.

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1. Mysterium und Mimus, p. 173 ff.
2. Ṛgveda II, 331.
3. W.Z.K.M. 23.113 ff.

According to the legend narrated in the Bṛhad-devatā, the demons, Paṇis, carried off the cows of Indra and hid them away carefully. Having seen, Bṛhaspati reported it to Indra who dispatched Saramā on a message. She crossed a big river, arrived at Vala's stronghold and discovered the cows. The Ṛg vedic song opens here and does not hint at any thing that might have happened later on.

This is one of the most handsome and clearest of dramatic pieces we have in the Ṛg Veda. Great art is displayed in its execution. Geldner terms it "a dialogue clung to a ballad", while Charpentier notes it as a good specimen of epic poesy.[1] The odd verses excepting the last are spoken by the leader of the Paṇis and the rest by Saramā.

Saramā was already at the stronghold of the Paṇis who begin to wonder how she was able to come from such a great distance. After the first distich is spoken, Saramā draws near and they question her about the journey and the motive underlying it (1). Saramā discloses her identity and the command of Indra, after assuring them of a safe travel (2) Quite innocently the Paṇis ask...

3. "What is that Indra like, what is his aspect whose
   envoy, Saramā, from afar thou comest ?"

They even offer to make friends with Indra and appoint him as the herdsman of the cattle. Saramā speaks of the undaunted courage of Indra and the punishment he brings upon them (4). But they refuse to yield the cows without a battle (5). And even Bṛhaspati will not spare them, observes Saramā (6). They speak of their great cautious measures and strong defences and of the futility in her coming (7). Saramā threatens them with dire action by the Ṛṣis, the Angirasas, who will partition the cows. Then will the Paṇis wish these words unspoken (8). Inferring full well that Saramā cannot take back the cows by herself alone, but yet fearing the might of the Gods, the Paṇis wanted to see that she is retained. So they offer to keep her as their sister and share the cattle with her (9). She hurl down the request contemptuously, observing that she recognises neither fraternity nor sister-hood. The seers want the cows. So the Paṇis must part with them (10)...

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[1] Die Suparnasage, p. 91.

> "Hence, far away, ye Paṇis! Let the cattle lowing come forth as holy law commandeth".

Ludwig thinks that last stanza is uttered by Bṛhaspati, but he cannot reasonably be brought in to fit into the texture of the dialogue without violating the cannons of dramatic propriety.

This short dramatic song has a unique interest in that it has surprising turns of situations and conversation. The Paṇis act like real actors and personages endowed with the very rare gift of originality and dramatic talent. Saramā is a bit businesslike, coming as a real prosaic messenger. Paṇis save the entire situation by giving an artistic turn. The "Hound of Heaven" falls short of the artistic touch.

5. The Vṛṣākapi hymn (10.86) is a remarkable dramatic piece from the beginning. Not a single speech, not a single line or word can be considered unnecessary here. It is incomparable in its sphere. Von Schroeder draws a very beautiful and fruitful comparison between the close of this dialogue and that of Lopāmudra.[1] Dramatic vitality, energetic action, and lively humour,[2] breathe a lively air throughout. Von Schroeder's theory of dance and Levi's theory of chorus fit in here thoroughly, with its refrain "*viśvasmād indra uttaraḥ*". It is not a generation or vegetation Mimus that is given here, as Von Schroeder seems to believe,[3] with the evidence of the soma festivities[4] Even Carpentir tries to see some Mimus, and a jesting play here.[5]

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1. Mysterium und Mimus, pp. 304-315, especially p. 312.
2. See especially verse 8, where Indra seems to make some fun..
3. Von Schroeder, p. 304.
4. Cf. Ait. Br. 6.29, 16.
5. Die Suparṇasage, pp. 101, 121, 394.

Von Schroeder ascribes the verses 3, 8, 12, 14, 19 and 21 to Indra; 1, 2, 4-6, 9-11, 16, 18 and 20 to Indrāṇī: 7, 13, 15, and 17 to Vṛṣākapi; and 22 to the poet. Geldner ascribes 1, 3, 8, 12, 14, 19, 20 to Indra; 2, 4-6, 9, 16, 21 to Indrāṇī; 7, 10, 13 to Vṛṣākapi; 11, 15, 17, 18 to Vṛṣākapāyi, and the last two verses to the poet. The Anukramaṇis state that Indra spoke 1, 8, 11, 12, 14, 19 to 22; Indrāṇī. 2-6, 9, 10, 15, to 18 and Vṛṣākapi 7, 13, 23,

Indra opens the dialogue. Vṛṣākapi is reported to have monopolised the offerings of Indra. :

1. "Men have abstained from pouring juice :
they count not Indra as a God
whereat the votary's store my friend,
Vṛṣākapi, hath drunk his fill :
supreme is Indra over all".

Indrāṇī gets irritated at this state of affairs and says,'

2. Thou heedless passest by the ill he hath wrought;
Yet nowhere else thou findest place to drink the soma juice".

But Indrá could not easily see any fault on the part of Vṛṣākapi, and in an entreating tone he goes on :

3. "What hath he done to injure thee, the tawny,
beast Vṛṣākapi, with whom thou art so angry now ?"

Why should she get angry with his appropriation of the offerings ? She wishes that it would be better if the hound that hunts the boar should seize and bite him in the ear (4). The ape has spoiled the beauty of all things that were her joy. Probably as Griffith believes, he has assaulted Indrāṇī and inflicted injuries on her person. So she will rend his head to pieces, for suffering is the reward of a sinner (6). With her characteristic pride and ego she speaks of her voluptuous charms, which might have instigated Vṛṣākapi to assault :

6. "No dame hath ampler charms than I,
or greater wealth of love's details.
None with more ardour offers all her beauty
to her lord's embrace".

The next stanza is ascribed to Vṛṣākapi by Sāyaṇa, Wilson, Geldner and others; but Ludwig believes that it is spoken by Indrāṇī expressing her indignation at Vṛṣākapi's audacity which makes all her body quiver with rage. Indra again acosts her with the same old question why she is angry with him (8). It is a bit humorous, and is intentionally mischievous, if it does not mean any thing else. And she proceeds :

9. This noxious creature looks on me as one
bereft of hero's love.
Yet heroes for my sons have I, I am the
Marut's friend, Indra's queen".

She recalls the past; and when she was on her way to a festive occasion, Vṛṣākapi assaulted her (10). Her status as Indira's queen did not in any way preserve her from being insulted. Indra assures her safety and consoles her. But he is never joyous without his friend Vṛṣākapi (12).

The thirteentn verse is said to be addressed by Vṛṣākapi to his wife, who represents the dawn, or the gloom which follows the setting sun. He talks about the coming offerings, which Indra is too eager to swallow. Indrāṇī tries hard to attract him to her own libations instead of those of Vṛṣākapi. Then follow two enigmatical verses (16, 17) which contradict one another. Indrāṇī seems to speak in the 18th verse depreciatingly of the sacrifice by Vṛṣākapi. But it is a big riddle. And finally in the twentieth rik we hear Indra say,

20. "The desert plains and steep descents,
how many leagues in length they spread,
Go to the nearest houses, go into thine home,
Vṛṣākapi.

Turn thee again, Vṛṣākapi; we twain
will bring thee happiness.
Thou goest homeward on the way along this path
Which leads to sleep".

It is evident that Vṛṣākapi thought of flying away from the angry sight of Indrāṇī. But Indrā dissuades him and promises to bring a sort of truce between the two.[1]

Vṛṣākapi also means Indra, as he showers benefits. Yāska holds that Indra of the burthen is the sun (13.3). Vṛṣākapi also seems to bear the same meaning. Sāyaṇa calls him the son of Indra. He is, as Griffith says, also the setting sun, and he who draws up vapour and irrigates with mist. According to Ludwig he may be representing the moon, for in the eighteenth verse Indrāṇī fancifully enumerates a list of objects that are employed in the sacrifice said to be prepared by him. They are a slain wild animāl, dresser, new-made pan, knife and wagon with a load of wood. These are taken dy Ludwig to be the sports. Bergaigne views him as a mythical sacrificer; he represents Soma, and Indrāṇī prayer. "This bizarre myth would symbolize the frequently expressed Idea that Indra loves neither the sacred beverage without prayer, nor prayer without the sacred beverage. He wishes therefore his union with prayer to be accompanied by the union of prayer with Soma, and he neglects sacrifice as long as this union of the two essential elements of worship remains un-accomplished."[2]

Ṣaḍguruśiṣya notices a story which makes Vṛṣākapi a son of Indra by a wife other than Śacī, probably "a bastard son, but he is the beloved son of his father", as Pischel would have us say. He draws a comparison between Vṛṣākapi and Hanumān, the son of Vāyu. All these are later developments.

This complete, well packed dialogue is a masterpiece of characterisation. As a piece of art is a magnificent, though at

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1. Vedische Studien, II. 22-44; Also Ludwig's commentary.
2. Quoted by Griffith.

times obscure, dialogue sung to the accompaniment of dance. It centres round the single idea of some presumed mischief on the part of Vṛṣākapi. The poet has spun around it a lively, vigorous dialogue bringing to the full with exquisite action a rare dramatic power.

Here the matrimonial life of the gods provided the poet a beautiful episode which he represents with rough humour.

6. Viśvāmitra, the family priest of Sudās, acquiring huge riches in that vocation, started on a journey. On his way he came to the confluence of the rivers Vipāśa and Śutudrī who were like two swift mares set free, contending with each other. They are like two bright mother cows who lick their youngling. In order to make the rivers fordable he began his praise of them with the first three verses of 3;33. The situation is exceedingly difficult and the poet plays strokes of opportunism now and then. Quite dramatically and tactfully he addresses them as "Mātṛtamā".

This is a ballad of the rivers according to Geldner,[1] who ascribes the first two verses to the poet, 3, 5, 7, 9, 11 and 12 to Viśvāmitra, and 4, 6,8 and 10 to the rivers. The last stanza is a late addition. While Von Schroeder sees a cult drama here.[2] Oldenberg finds out an Ākhyāna.[3] Winternitz believes that it has both an epic and dramatic interest.[4] Charpentier holds that Viśvāmitra spoke verses 1 to 3, 5 and 9, while the Rivers did 4, 6 to 8 and 10. The last three verses are made out by him as a late addition. Moreover, he feels unable to say whether it is an Ākhyāna or a drama.[5]

This whole hymn has riks of great lyrical and poetic beauty. The rivers move like chariots to the ocean, flowing together and swelling with billows. And "licking as it were their calf,

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1. Translation and Commentary, Volume I.
2. Mysterium and Mimus, p. 226.
3. Ṛgveda I, 245.
4. W.Z.K.M. 23.123 ff.
5. Die Suparṇasage, pp. 95. 96,

the pair of Mothers flow onward to their common home together',. Savitar, the lovely-handed, led them, and they flow expanded at his bidding. And these Rivers, addressed as Mothers, are spoken of as sisters in the ninth verse.

This dialogue exhibits pure art, rather pure poetry. The intial reply of the rivers reminds us of Tennyson's "Brook"; and in pure poetic texture and fibre it stands up to any lovely, divine lyric of Shelley. Poetry and Poetic spirit swell to the brim, along with the waters. The great pictorial art that has been appropriated by the first two or three verses brings before our eyes, even after a lapse of so many thousands of years, the actual forms and courses of these rivers. Just as a mother bends low and sucks her child, just as a youthful maiden bows low gracefully to enable her husband to embrace her, so do the rivers yield themselves to the sage! Here is an apparent contradiction and subtle humour. Viśvāmitra addresses first these rivers which are like loosened mares. As they are appointed by Indra to take up that course they cannot afford to wait and reply. So they aptly say.

4. Swelling with floods of water we move forward
unto our place of meeting, God-appointed;
Not to be halted in our stream, full flooded.
What would the seer have, calling to the rivers?

The sage addresses the streams as 'Law-loving', asks them to wait awhile, and declares his paternity. But they bring in the mandate of Indra. At once the sage catches the clue and utters a verse embodying the greatness of Indra. And the stream say :—

8. Never forget this utterance, o singer,
which later generations shall re-echo;
O bard in these thy hymns be towards us
friendly;
Humble us not amongst men; to thee obeisance.

Viśvāmitra pleads with them that he was coming from a distant land with cart and chariot and requests them to give way. They reply, giving an idea of what they propose to do in very artistic terms :—

10. We will give heed unto thy words, o singer,
Thou comest from afar with cart and chariot;
low like a nursing mother will I bend me,
will yield myself like a maiden to her husband.

Viśvāmitra crosses them ultimately with all his troupe; and the first half of the twelfth rik which sums this up seems to be rather a sort of stage direction. Finally, after reaching the the other shore, the sage thanks the rivers with the rest of the song.

13. "Your wave the Yoke-pegs merely touch,
Ye waters, spare the chariot-thongs;
And never may the bullocks twain
faithful and steady, come to grief."

This dialogue is a type by itself, providing ample scope for the expression of the out and out poetic feelings of Viśvāmitra. The dialogue is incidental; poetry is the primary motive.

7. The dialogue between Yama and Yamī (10.10) is a fine artistic piece of a psychological and ethical value cast in the mould of poetic flavour. The main theme here is identical with that of Agastya and Lopāmudrā, in both the ladies being represented as entreating for Rati, sexual pleasure. Lopāmudrā succeeds finally, but not so Yamī in the Veda. This hymn looks almost like a first act in a Romance, where the pūrva vipralambha will be represented. Of course, the mood of love is not reciprocated by Yama. Yama and Yamī are the first pair of twins, from whole human race is reported to have been sprung. Yama by itself means twin. "Winter compares this human with a Lethic popular song in which a brother attempts to seduce his sister to incest. Von Schroeder takes the hymn as a drama connected with some rite of fertility. This is certainly wrong."[1] At the end of the sūkta the brother and the

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[1] Winternitz ; History of Indian Literature, I, 106.

sister depart, being repulsed by one another. Like the Purūravas and Urvasī hymn, here also we are presented with vague thinking and with a deep mystery. We cannot say definitely how the whole story ended. This splendid piece of art finds no treatment in the latter works.

Winternitz is sceptical regarding the nature of this song.[1] Oldenberge takes it as an Ākhyāna.[2] Von Schroeder observes that this is "the first act of a great vegetation drama". He relates this and the Lopāmudrā Saṁvāda to the story of Ṛṣyaśṛṅga.[3] But this has nothing to do with the story of Śānta. This dialogue is one of the most well organised dialogues in the whole text. Charpentier thinks that this might have an epic nature.[4] No doubt, it has the epic basis, but it is not composed as a ballad.

Yamī invites her friend, Yama, to friendship, after having crossed the vast desert ocean :—"may Vedhas, after reflecting, place in the earth the offspring of thee the father, endowed with excellent qualities". Yama rejects her offer of friendship; "thy friend longs not for a friendship in which a kinswoman is treated as one of different family,'. for

2. "The hero sons of Asura the mighty,
upholders of the sky, look round them widely.'.

Yamī presses it, for Yama is the only mortal, and it is necessary to have children to see the world well populated :

"That is what the gods themselves desire
progeny of the sole existing mortal.
Then let thy soul and mine be knit together,
and as a loving husband take thy consort".

And Yama is puzzled at such a development of impiety. He asks "shall we do now what we never did till now ?" It is impossible for him who was righteous so far to come down to

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1. W.Z.K.M. 23.118.
2 Z.D.M.G. 39.77; Ṛgveda II. 203.
3. Mysterium and Mimus, pp. 275 ff,
4. Die Suparṇasage. p. 99.

the level of impurity. Further their parentage and kinship is lofty as the Gandharva in the floods was their father, while their mother was the Dame of the waters. But Yamī is not to be subdued by such pious platitudes. She reminds him of the unconscious days of yore……

3. "Even in the womb God Tvaṣṭar, vivifier,
Shaping all forms, Creator, made us consorts.
None violates his holy ordnances; that we are,
his heavens and earth acknowledge".

Yama flatly denies any knowledge about that earliest day, besides demanding a witness. He invokes the great law of Mitra and Varuṇa and rebukes her strongly, "what, wanton! wilt thou say to man to tempt him ?" And Yamī is adamant in her demand, playing the counter-part of Purūravas here……

7. "I, Yamī, am possessed by love of Yama
That I may rest on the same couch beside him.
I as a wife would yield me to my husband,
Like car-wheels let us speed to meet each other".

But Yama always thinks of the spies of the great God, reminds them to her, and asks her to hasten to another like a chariot wheel to meet him. And in a very high poetic way, heaping a sarcasm on him maliciously, she throws the entire guilt upon herself alone; and wishes that Yama's life must not be abridged by way of punishment. She has enough heart to bear the "unbrotherly attitude" of her brother. Yama advised her to seek another husband, and make her arm a pillow for her consort. Like a lioness that has given birth to a cub only a few days back, Yamī swells in anger and utters……

11. "Is he a brother when no lord is left her?
Is she a sister when destruction comes?"

A true brother will not tolerate to see his sister remain without a husband; nor does a true sister tolerate her brother remain without a wife. So she uattered these words forced by her love: "Come near, and hold me in thy close embraces". But Yama repeats once again that it is sin when one comes near his sister. So,

12. "Not me, Prepare thy pleasures with another.
Thy brother seeks not this from these, O fair one".

Quite pathetically and desperately, with a smack of cunning she says.

13. "Alas : thou art indeed a weakling Yama;
We find in thee no trace of heart of spirit.
As round the tree the woodbine clings,
Another will cling about the girt with as a girdle".

And Yama has nothing to say but to end the dialogue echoing her parting words, and go his way :—

14. "Embrace another, Yamī; let another,
even as the woodbine rings the tree, enfold thee,
Win thou his heart and let him win thy fancy,
and he shall form with thee a blest alliance"

Dramatic vitality and strength, brisk action, quick and racy dialogue characterise this hymn. It is a perfect study in psychology, being a conflict between the passions and the intellect which has subdued them. They belong to the domains of earth and heaven respectively. Yama is put to an acid test, being faced with a crucial problem. All this has been woven into a literary texture; these psychic activities of the world pass through imagination and enter the world as mighty forces. It is only then that their ethical quality is felt deeply. It is not consciously uttered nor is the piece of art executed with that deliberate aim. This beatiful dialogue having an ethical tone is an illustration of Bhāmaha's "svādu kāvya, rasonmiśram śāstram".

Griswold thinks that "Yama and Yamī were originally anthropomorphised natural phenomena, such as Moon and Dawn or Heaven and Earth". Heaven and Earth are natural twins and the parents of all. "As Vivasvant and Saraṇyū, Day and Night, are the parents of the Aśvins, conceived as twilight, so might they well be the parents or revealers of Yama and Yamī conceived of Heaven, and Earth". Again, "The name

Yama, 'twin', seems to indicate that there was such a pair of natural phenomena. When Yama became anthropomorphised, the name Manu, 'man', was altogether suitable. To say that Yama and Manu are doublets is to say that they are practically identical. Their practical identity is symbolized by their both being made sons of Vivasvant".[1]

There is reason to suppose that this dialogue represents the familiar poetic concept of the marriage of the Sun with the lady Dawn, which is so often alluded to in the Saṁhitā, and even in this hymn. Yama, the son of Vivasvant is no other than the Sun, and Yamī, the dawn. In the night, when there was darkness, they were sleeping together, and heaven and earth were well aware of this union. The gradual elimination of the dawn into the orbit of the Sun is Uṣas abandoning herself into the person of her husband, the Sun. Being of a superior lustre, he refuses to grant her the status of a housewife. The whole situation centres round the ethical problem. But the Iranian evidence tells us of their marriage; and we cannot but assert that if these were actual personages they would not have maried after such a discussion over the problems of sin and incest. Hence it is a poetisation of the natural phenomenon.

Some critics take Yama to represent the Sun and Yamī the Moon. The term Yama by itself means "twin," and Yamī is only the extension of the abstract concept. Whatever phenomenon they represent, they stand here for the dramatic persons to stage a small scene of a highly ethical nature. The speech of Yama has throughout the under-current of ethics, and the references to the Idea of sin and the consequent spies of Varuṇa. Yamī's speech seems to be very realistic, based on purely discursive grounds with a smack of the practical sense and shrewdness that are so characteristic of that sex. She represents, we may say, the ultra-modern type. Psychologists tell us that a marriage of twins is highly commendable in that they bring forth a very strong and sturdy race. Setting aside eugenics and Vedic poets have shown us the inevitable parting of the ways.

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[1] Griswold : Religion of Ṛgveda, p. 325.

Yamī is always ready with an answer, and an almost unanswerable question. She seems as if she were a well-versed student of logic in her arguments. She does not lack analogies nor the sullen temperament; nor even the sudden fits of anger that are the repository of her sex. A moment's calmness from the male suddenly cools the temper; and probably Yama and Yami were again good friends, though they began to live this time strictly as brother and sister.

8. Lopāmudrā invites the caresses of her old husband and complains of his coldness and neglect, the same charge later on levelled against Urvaśī by Purūravas. This dialogue. (1.179) does not have any deity and the scholiast has to name it as Rati, the goddess of love. The Anukramaṇīs treat this hymn as "*Ratyartham saṁvādaḥ*"—a dialogue for the sake of conjugal pleasure (1.179). Here we find an ideal lady speeking for once in crisp, pointed terms that have an immediate touching effect. Man has many desires, but Agastya engaged in penance is firm and resolute. Here we see the life of a veritable Pygmalion with his beauty Galatea,—a Beauty that is to be seen from a distance and for a long time treated indifferently save for the purposes of art. Lopāmudrā opens the dialogue :

1. "Through many autumns have I toiled and laboured,
   at night and morn, through age-inducing dawns.
   Old age impairs the beauty of our bodies
   Let husbands still come near unto their spouses.

2. For even the men aforetime, law-fulfillers,
   who with the gods declared eternal statutes,
   Begot progeny; Thereby they never violated
   their vow of continence. Let the spouses be
   made to come still near their husbands".

This is the basis and the general outline of the usual complaints we are accustomed to hear from the wives of scholars and sages. Bhāmatī, the wife of the famous scholar Vācaspati, is reported to have complained in a similar way; coming to know of it he had to name his immortal commentary on Śaṅkara

Bhāṣya after her, Beauty, with a capital B, stares at Agastya, who is carrying on penance most probably to secure eternality for both of them, as they will exert together; and life eternal is only energising.

In the next rik Agastya tries to put forward a defence of his actions, but finally yields to her, unlike Urvaśī :

3. "Penance has not been practised in vain;
Since the gods protect us, we can indulge in all ouur desires.
In the world we can triumph in many conflicts,
If only we exert ourselves mutually together".

In the first half of the verse Lopāmudrā's request and complaint were repulsed. But in the second there is the concord of the pair, she being the instigator. The first part of the next verse is Lopāmudrā's reply.

4. "Desire either from this cause or that has come
Upon me whilst engaged in suppressing passion".

She tried her best to suppress her feelings and conjugal longings. But the temptation was too irresistible and she came forth with a request. The next half presents a conflict. It can be taken as a stage direction completely. More probably the third line of the verse alone is the stage direction, while the last one becomes a sort of "aside" spoken by Agastya. In the latter case there is an atom of truth in the tradition which makes Agastya the speaker of the entire verse.

"Let Lopāmudrā approach her husband;
The unsteady female beguiles the firm and resolute male".

Here arose the divergent views of scholars in ascribing the verses to the proper speakers. They ignore the Anukramaṇīs completely and have their ways. Von Schroeder assigns the verses 1, 2, and 4 to Lopamudra, 3 and 5 to Agastya, and the last to the poet;[1] he is in perfect accord with Geldner. The

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[1] Mysterium und Mimus, 156-165.

Anukramaṇis and Bṛhad-devatā ascribe verse 4 to Agastya. Oldenberg sees Lopāmudrā as the Speaker, and so did Durga correctly on Yāska 5.2. Sieg points out that Lopāmudrā spoke only 4 a b; and he wants "with these words" to be prefixed to 4 cd, as it is an Itihāsa verse. Here is the final event of the saṃvāda.

The next verse is the crucial one baffling the scholars. It is said to be an aphorism of expiation prescribing the soma drink as a way out of the sin. "*Maithuna Kāmārtham cikitsādy artham pītaḥ somaḥ*".[1] But the verse is about an Avakīrṇin, who is explained correctly by Sāyana as "*Yo 'brahmacārī striyam upeyāt so' vakirṇī*," Agastya is all the while observing celibacy. As Sieg has well shown, the word Brahmacārin employed by tradition here is the key to the whole problem; and it refers to Agastya.[2] So this verse is by Agastya who likes to have a drink of Soma, not for expiation of any sin, but as Sāyaṇa has observed elsewhere, for a delightful time with Lopāmudrā. He requests Soma to be kind and gracious to them even if they do any thing sinful; for man is snbject to many desires.

The last verse is no doubt an Itihāsa verse, summing up the result with an unwarranted ethical note. And it is, of course, by the poet, and has nothing to do with the dialogue proper.

6. "Agastya, thus toiling with strong endeavour,
   wishes for children, progeny and power,
   The Mighty sage cherished both the classes,
   and with the Gods obtained his due".

Here "*Khanamānaḥ Khanitraiḥ*" is a slang for Rati; and both the classes probably refer to the ancestors of himself and of his wife, Brāhmaṇas and Kṣatriyas.

Von Schroeder takes it as a vegetation drama and reconstructs it with the Mahā Vrata. But this has no ritual application. Oldenberg, Sieg and partly Winternitz take it as an Ākhyāna. Charpentier remarks that it is "a short story about

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1. Sāyaṇa X, 86.3
2. Die Sagenstoffe, 120-126.

the life of old Indian ascetics clothed in an epic form". But the dramatic character is evident throughout. And in almost all the dialogues, we have to drop the final verse.

Abel Bergaigne reads his peculiar mythology into this song. According to him Agastya is the celestial Soma, whom Lopāmudrā, representing fervent prayer, succeeds after long labour in drawing down from his secret dwelling place. The cherishing of both classes then refers to the two forms or essences of Soma, the celestial and the terrestrial.

The second sentence in the speech of Agastya, that "in this world we can triumph in many conflicts, if only we exert ourselves mutually together", reminds one of the famous sentence of R L. Nettleship, "If we energise a little more, there is no death", Perfect activity throughout is the distinguishing mark of eternity. Agastya, the connoisseur of Beauty, or Art, can never be satisfied with a finite piece of art. With the Gods he obtained the fulfilment of his prayers. The speeches have the freshness, vigour, soft delicacy, and power of the vital principles of art.

This whole dialogue is self-sustained and complete in itself. The main conversation consists of two speeches alone, comprising only four stanzas on the whole. Lopāmudrā's speech is an earnest and passionate appeal clothed in a highly poetical language. Her service itself brought old age upon her, and decay impairs the beauty of her limbs. She is so jealous of her great beauty; and at all costs she has to preserve it. It is well known that Agastya is the reputed author of many works on sculpture; and Lopāmudrā means accordingly the great Beauty that has eclipsed all others. In the Śāktaic cult we hear of the same Lopāmudrā, as representing the Mother Goddess in the concrete form of Beauty.

Agastya's speech savours much of the penance done by him, and the consequent neglect of his wife. Declaring emphatically that the unsteady female beguiles the firm and resolute man, he falls in line with Lopāmudrā's request. This reminds one of the declaration made by Śiva before he left for his penance grove...

> "Vikāra hetau sati vikrityante yeṣām na
> cetānsi ta eva dhīrāḥ."

and the attitude of Śiva later on when he looked at Pārvatī in the presence of Kāma.

> "Harastu kincit parilupta dhairyaḥ,
> Umā mukhe bimba phalādharoṣṭhe
> vyāpārayāmāsa vilocanāni".

The burlesque in the fifth stanza is a sort of comic interlude in Agastya's reconciliation of kāma and tapas.

9. The dialogue betweeh Purūravas and Urvaśī is the magnum opus of the collection (x.95). It has a historical and a mystical significance. At the time of the actual composition of the hymn the poet might have taken it to be purely representing certain historical phenomena. But it has a wider significance, which has been exploited by many critics. As Dr. Coomaraswamy observes, Purūravas and Urvaśī had a son, Āyu. Āyu or 'life' is identified with Agni, fire, in the Vājasaneyi Saṁhitā (5.2). Von Schroeder identifies Apām Napāt with Āyu.[1] According to Max Müller this is one of the myths of the Vedas which expresses the correlation of the dawn and the sun.[2] For Goldstucker Urvaśī is the morning mist which vanishes away as soon as Purūravas, the sun, displays himself. These are fancies.

Perfect unity of the situation, the rhythmic verse echoing the mood of the speaker, and the sweet dialogue are concentrated here in such a perfection that it is impossible to meddle with it without spoiling the art. The emotion is sustained and developed swiftly and artfully. The past unravels itself as we proceed, and at the end we are left in the same mystery with which we started. In the third verse Purūravas thinks of the

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1. Mysterium und Mimus, pp. 264-271.
2. Chips from a German Workshop.

catastrophe, and in the next of his past happy life with his beloved. In the eleventh verse craftiness is characterised very beautifully. Urvaśī's tears are unnatural.[1] Sometimes we observe the plural ūrvaśīḥ as in 4.2.18, standing collectively for all the apsarasas, as Rudras to Maruts! "*Martānam cid urvaśīr akṛpran*". In 1.31.4 we find,

> "*Tvam agne manave dyām avāśayah*
> *purūravase sukṛttaraḥ*

Agni caused the sky to thunder for the sake of the righteous man (manave), Purūravas. Though mythically Purūravas was represented to be a king, there seems to be very little evidence to suppose that he was actually a king. But at the time of this dialogue we cannot but presume that they were persons.

Like the first of the dawns Urvaśī passed away from him and is as hard to catch as the wind. Such is the fleeting nature of the dancing dawns. In the fourth verse she calls herself Uṣas, and Purūravas has embraced her thrice a day and loved her without a rival. This can plausibly be interpreted as referring to the three phases of the sun. This dialogue gives a fine lyrical expression to the ardent, sincere and earnest, but fruitless entreaties of Purūravas, and the somewhat cold and relentless and pathetic rejoinder of Urvaśī. She is his "fierce-souled spouse". He entreats her to wait a moment, and they reason together. The "La belle dame sans merci" replies.

2. What am I now to do with thy saying.
   I have gone from thee like the first of the mornings.
   Purūravas return thou to thy dwelling :
   I like the wind, am difficult to capture.

He chides het for her unsteadiness. in-consistency; and reminds her of the day of pleasure they had in times of yore. Yet Urvaśī could promise only to send him the son who will be born to them. He grows desperate and thinks of suicide; yet she is firm and resolute.

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[1] Mysterium und Mimus, pp. 248-251.

Characterisation is developed with consummate skill and dexterity, and at the end a vast mystery envelops us. For four years, the divine beauty lived on earth as the wife of the mortal. She became pregnant, and vanished "like the first of the dawn" Purūravas marched forth to seek her, and finds her playing along with other water nymphs. The Śatapatha Brāhmaṇa gives some more details. It is almost a mystery whether he is reunited with the nymph. And Winternitz complains : "From the circumstances that, in spite of all efforts to bring the verses of the Ṛgveda into unison with the latter narratives and to utilize them later in the elucidation of the Ṛgvedic poem, there is still so much that is obscure and unexplained in these verses, we see how very much earlier the Ṛgveda is than any other known work of Indian literature."[1] The ethical tone does not project here as it does elsewhere; nor the unification of tapas and kāma; but pure art at every place greets us.

It is not a drama of heavenly beings and of a representative idea, but also a contribution to the mystic wisdom of the ancient Indian thought and imagery. The indecency about the relationship between these two, which we hear in Śatapatha and the rest, is conspicuous here by its absence. The conversation is dignified throughout and there is only one allusion to their past conjugal life. Purūravas is unwilling throughout to let her depart.

Von Schroeder who finds cult-dramas everywhere reads out that this is a "drama at the placing of fire.[2] Geldner speaks of it as "an itihāsa" in Vedische Studien,[3] and as "a Ballad" in Ṛgveda im Auswahl.[4] Charpentier takes it as a piece of epic poem without a direct ritual application. One has to remember that it is not an ākhyāna, but an "*ukta pratyukta*" as reported in the Śatpatha Brāhmaṇa (11.5.1.19) : "*Tadetad Ukta pratyuktam panca daśarcam bahvṛcāh*". The exposition there stops with the sixteenth verse. And Geldner makes out the fifteen dialogue verses as 1 to 3, 5, 7 to 15, 17 and i6. There are, according to him, two itihāsa verses (4, 6) and as usual the final strophe (18) has very little connection with the dialogue proper.

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[1] History of Indian Literature, I, 105.

[2] Mysterium und Mimus, p. 232.

[3] Vedische Studien, I, 243-295.

[4] Ṛgveda in Auswahl. II, 191.

Von Schroeder places the seventh Rik rather inappropriately after the tenth. Grassmann considers that the verses 4 and 9 are later additions. Ludwig gives an entirely different arrangement of the verses, 1 to 5, 16, 6 to 9, 11 to 15 and finally 10. According to the tradition, Purūravas speaks 1, 3,6 8. 10, 12, 14, and 17, and Urvaśī the rest. Geldner treats 4 and 6 as itihāsa verses; and Purūravas speaks 1, 3, 8, 10, 12. 14, 17 and excepting the final strophe the remaining eight verses are by Urvaśī. Even the two itihāsa verses of Geldner are ascribed to Purūravas in Von Schroeder's interpretation.

This dramatic piece of remarkable breavity opens with the speech of Purūravas, who has at last found out his beloved :—

> Ho there, my consort! stay, thou fierce souled spouse,
> and let us converse for a while together.
> Such thoughts as these of ours, while yet unspoken,
> in days gone by have never brought us comfort".

And for this address of halt, which is sincere, earnest and passionate, she gives a cold, aery reply—

> what am I now to do with this thy saying, ?
> I have gone from thee like the first of Dawns.
> Purūravas, return thou to thy dwelling :
> I like the wind, am difficult to capture.

He brings back to her memory how she disappeared from his sight. With the swiftness of an arrow or a racer she has fled—

> Like a shaft sent for glory from the quiver,
> or a swift steed winning cattle, winning hundreds,
> The lightning seemed to flash, as cowards planned it.
> The ministrels bleated like a lamb in trouble.

It is the cowardly Gandharvas that deluded them. They bleated like lambs to create an illusory idea that one of her pet rams was in danger; and then the lightning was made to flash as he rose up. As a consequence of the treachery Urvaśī had to disappear. And then follows her reply :

Giving her husband's father life and riches
from the near dwelling, when her lover craved her,
She sought the home wherein she found pleasure,
accepting day and night her lords embraces,
Thrice in the day didst thou embrace thy consort,
though coldly she received thy fond caresses.
To thy desire, Purūravas, I yielded:
So wast thou king, O hero, of my body.

Then Purūravas mentions a list of the names of the apsarasas, her companions after the fight. They are like red kine—bright flashes of lightning. Urvaśī reminds him of the favour shown him at his birth by the celestial Damages and Rivers, and the Gods who gave him strength. But he is all the while thinking of the nymphs he had enumerated, and complains,

When I, a mortal, wooed to mine embraces,
these heavenly nymphs, who laid aside their raiment,
Like a scared snake they fled from me in terror,
Like chariot horses when the car has touched them.

They are shy, and as a rule they coquet with mortals, as she says :—

When, loving these immortal ones, the mortal hath
Converse with the nymphs as they allow him :
Like swans they show the beauty of their bodies,
Like horses in their play they bite and nibble.

But Urvaśī has not treated him so coldly, for he speaks :—

She who flashed brilliant as the falling lightning
brought delicious presents from the waters.
Now from the flood be born a young hero
May Urvaśī prolong her life for ever!

Craftiness is characterised beautifully in the following speech of Urvaśī :

Thy birth hath made me drink from earthly milchkine : this
power, Purūravas, hast thou vouchsafed me.
I knew, and warned, thee on that day.
Thou wouldst not hear me. What sayst thou,
When naught avails thee ?

On the day when she agreed to live with him she emphatically told him as to what would happen if the conditions of the contract were in any way violated. Now she is big with a child for him. And Purūarvas goes on—

When will the son be born and seek his father
Mourner-like, will he weep when first he knows him ?
Who shall divide the accordant wife and husband,
while the fire is shining with thy consort's parents?

None can separate a married couple as long as the parents of the male who sanctioned the union live and maintain their household fire. It will be a pathetic tale for the boy to hear that his father had been deserted. And Urvaśī replies for these objections in an impertinent and touchingly cold way—

I will console him when his terms are falling :
he shall not weep and cry for care that blesses.
That which is thine, between us, will I send thee.
Go home again, thou fool; thou has not won me.

And Purūravas is highly irritated, has become desperate: and threatens to put an end to his life; a pathetic touch emanates from him :

Thy lover shall flee forth this day for ever,
to seek, without return, the farthest distance.
Then let his bed in Destruction's bosom,
and there let fierce rapacious wolves devour him.

These pathetic words can evoke mock tears alone from the fiercesouled Urvaśī.

Nay do not die, Purūravas, nor vanish :
Let not the evil-omened wolves devour thee,
With women there can be no lasting friendship :
hearts of hyenas are the hearts of women.
When amid men in altered shape I sojourned,
and through four autumns spent the nights among them,
I tasted once a day a drop of butter,
and even now with that am I contented.

One of the conditions on which their union was to continue uninterrupted was that she should eat nothing but a small quantity of clarified butter per day. And finally the hero utters—

I, her best love, Urvaśī to meet me,
her who fills air and measures out the region.
Let the gift brought by piety approach thee.
Turn thou to me again : my heart is troubled :

In the last verse she offers a consolation to him by telling him of the promise of the deities. Throughout there is much of the literary flourish, a touch of the mystic glow, and the rapturous sentiment, besides a few Itihāsa verses of allusive import.

There is something of an unceremonious compactness in this dialogue. The scenery of the dialogue is completely suggestive, and the unity of the situation is surprisingly beautiful. There is the climax artistically brought forth, with the passionate expression of both the figures at the lake. The reminiscences of the past are narrated dramatically many a time. The dialogue seems to end with the fourth rik, but then follow the reminiscences—the catastrophe, the disappearance of Urvaśī, the refinding and the flight of the damsels which is expressed by Purūravas in the very first verse.

10. Yamī, Lopāmudrā and Urvaśī represent three types of love Yamī has a purely carnal or sensual appetite which safely ignores, or only tries to meet, the problems of the conscience. It is a sort of primitive love ennobled and exalted in its abstract, and presented as a typical specimen. Lopāmudrā

shows great care and anxiety in seeing that her beauty does not wither. She is a rational flower that knowns that it has to fade, but fears it. She wants to avoid the inevitable; she is, as it were, on a wild goose chase. This is the ideal human love, abstracted and put on a high pedestal. While Yamī endeavours to draw every one into her clutches and bind him safely, Lopāmudrā longs to eclipse all others. Urvasī is the celestial nymph, the wide pervasive one, who has in control the whole Universe. Every mortal runs after her, but she flies like the first of the dawns. There is something of the ethereal, of the unearthly in her. This is the Ideal love par excellence.

The real definition of love, of pleasure, is sounded glowingly by Lopāmudrā and Yamī, though the final outcome differred in each case. Whenever a woman abandons herself in obedience to the dictates of her heart to a man, as is done by Lopāmudrā, or as is expressed by Yamī, there is the true spirit of love. But Yamī's surrender is against conscience, against the social values and moral precedents. It is Purūravas that abandons himself to a lady most thoroughly but without any effect for the nonce.

Yama-Yamī Saṁvāda has its exact converse in the dialogce between Purūravas and Urvaśī. Yamī pursues a man, who shuns her, who invokes the spirit of the laws, the stern Mandates of divine justice. She departs after an irreconcilable quarrel. But there it is Purūravas that pursues with all the earnestness and ardour of a genuine lover, a lady who shuns him. His pleadings are of no avail, as she is the "La belle dame sans merci". As long as he lived with Urvaśī on earth, their life passed under the rigour of many limitations and conditions. He has to comply with her demands of guarding the lambs, and of remaining clothed always, while she has to live with simple butter alone every day. The Divinity of love has been brought down into a narrow compass, where mortal laws are given complete control over the Immortals. And it is but natural for the nymphs to show the beauty of their bodies like swans, and bite and nibble in their play like horses. They play with human follies. No amount of the roaring of the

Cosmic Fire will bring down the magnet of the universe. It is we that evolve into that form; and this hope is actually shown in the concluding stanza. We hear in Śatapatha Brāhmaṇa that Purūravas after performing a sacrifice became a Gandharva and lived long with his beloved nymph. A strong metamorphosis must overcome human nature, if it longs to be like the celestials. A complete change in the outlook is necessary. The primitive in Purūravas must leave him once for all. Then neither the artificial bleating of the lambs, nor the spurious lightning can deceive him.

Lopāmudrā Saṁvāda represents the perfect reconciliation of tapas with kāma, each having a particular assigned place, having no conflict with the other. Purūravas is struggling with Kāma alone, but Urvaśī controls every thing. She represents the fascination of the possibilities of existence to which the will responds. In a way she has transcended the stage of Tapas; and Purūravas only after performing the first sacrifice becomes a Gandharva. The original union was intrinsically ill-assorted between them, as it was under certain rigorous conditions that an immortal lives with the mortal. In his Gandharva hood he becomes a fitting mate to her. This stage came to him only when he has transcended the pure tapas. Thus we see here a perfect evolution of primitive love to human love, and that finally to a celestial one. Thus it becomes an advance over the other two. It is the union of pure spirit with its object that is the objective of true love.

While the Yamī saṃvāda centres round the conflict of passions and intellect, this Urvaśī saṃvāda is spun around the conflict of human values with the celestial values; and Lopāmudrā saṃvāda represents the conflict between the human values alone, one duty being opposed to the other. All these are finally resolved when Purūravas becomes a Gandharva. It is the problem of love in its three essential aspects that has enveloped the mind of these poets, and took a final shape in this way. Primitive love cannot evolve into a finer shade without radically altering its system, while human love demands adjustment and harmonious fusion of values. Its celestial type transmutes everything into gold.

CHAPTER SIX

THEORY OF DRAMA

Apart form the dramatic snatches, we find in the *Ṛgveda* some very important dramatic fragments of a rare literary value. To begin with, there are dialogue hymns based upon some religious ceremonial. The conversation between Indra, Vasukra and Vasukra's wife (10.27) is enigmatical, unintelligible and allusive. There is considerable dramatic value attached only to the opening stanza, where the wife of Vasukra prayed for Indra's presence not knowing that he was present in disguise. Similarly, the hymn 8.89 is again, an obscure dramatic dialogue alluding to certain remote things. The conversation between Indra, Aditi and Vāmadeva in 4.18 is an interesting piece of conservation. But it exhibits a want of cogency, coherence and unit. The first line of the third verse,

"parāyatīm mātaram anv acaṣṭa"

is significant in that it is a stage direction. The dramatic value extends only upto the seventh rik, for the rest of the hymn is a ballad of Indra. This evently implies that there was a stage when the Ballad and the Drama were indistinguishable. A study of the part played by the chorus in the Early Greek Tragedy only goes to strengthen this conclusion. Consequently, the origins of the Drama, especially in Indra, have to be sought in the Ballads. Since these ballads originated from a mythological and a historical interest, we have to accept the social and literary origins of drama. The poetic image is an integral part of mythology; and the poet, as Plato said, is the greatest myth-maker.

Moreover, this dramatic fragment (4.18) of Vāmadeva is a symbolic representation of the problem of Birth; and it proceeds much in the same way as the *Kaṭhopaniṣad* does. This implies that the purpose of the drama is the representation and interpretation of life to terms of Art. This is the noble mission assigned to Fine Art by Aristotle and Hegel in Europe, and by Ānandavardhana and Abhinavagupta in the East.

The flight of Agni is dramatised in the trilogy 10.51, 52 and 53. The aim of this trilogy is to represent the reopening of the heavenly path. The opening verse of 10.51 is not only dramatic but also highly humorous. While Agni fled from the Gods and hid himself in the waters, the Gods approach his hiding place and in an innocent way declare that one God has seen all his manifold forms, and that he must have been wrapped up, for otherwise, the waters would have extinguished him. And as the gambler in Śūdraka's *Mṛcchakatika* could not control his curiosity and therefore, comes out from behind the idol, so did Agni here. This is a fine understanding of an aspect of human life. Agni, the youngest of the Gods and the 'mysterious tongue of the Gods' carries the day. This trilogy finds its culmination in the dialogue between Indra and Agni in 10.124. These four hymns put together reveal that the ritual content too can be dramatised to the extent that it can be brought nearer human life. That is to say, the drama should never lose its grip on Reality.

The next trilogy of Agastya, Indra and Maruts (1.165.170 171) reveals how Agastya managed to provide a place in the rituals for the Maruts. This trilogy is significant in the sense that it reveals that in a drama the 'Garbha Sandhi' is the most important one. A drama should be based on conflict, a conflict between human values as in the case of Sophocles' Antigone, where Antigone had to face the conflict between the human law and the divine law. Now, Agastya longs to provide a place for the Maruts, but he is opposed by Indra. Here is an evident conflict between the human will and the divine will. To the Greek mind and to the European mind it also appeared that a conflict involving "spiritual waste" should lead to the tragic culmination. But to the vedic and the Indian mind it always appeared that a conflict can always be resolved, and is generally resolved, by assigning to the issues involved their relative place. It is thus that Agastya brings about a harmony between Indra and the Maruts.

This trilogy is also significant in that; it reveals how art conceals art. The religious back-ground is completely hidden from our view. The conversation is racy and to the point. Appropriate sound values are assigned to the sentiments; and the poetic imagination is acute and keen.

The dialogue between the Paṇis and Saramā, 10.108, reveals the 'dramatic action of the simplest art. Geldner describes it as "a dialogue clung to a ballad," while Charpentier notes here epic poesy. Saramā, the ambassador of Indra, meets the fine diplomats, the Paṇis. Consequently the dialogue reveals all the vicissitudes of a diplomatic mission. All the surprising turns of situations are given and the conversation is taken to the best medium of representing these. Saramā acts business and is, therefore prosaic. Despite the prosaic "Hound of Heaven" the Paṇis prove themselves to be great artists.

II.

The Vṛṣākapi hymn (10.86) is a fine dramatic piece with a refrain, which reminds one of the Greek chorus. This dramatic fragment centres round a conflict in the mind of Indrāṇī. Indra's natural child Vṛṣākapi not only enjoys what is due to Indra in the rites, but also tries to come in the way of Indrāṇī, who presuades her Lord to take a stiff attitude. But she fails in her purpose and consequently there is the "spiritual waste" or the tragic element in her character. This is a masterpiece of characterisation and represents an important stage in the evolution of Drama. The Dramatic origins are to be found not only in the Ballad (4.18) but also in the Lyric.

With Viśvāmitra and the Rivers (3.33) we pass into a new field of drama. It is a ballad according to Geldner[1] and an epic-cum-drama as per Winternitz.[2] But this hymn has riks of great lyric and poetic beauty which remind one of Tennyson's Book and of the lyrics of Shelley in pure poetry. There is pictorialism. Though the twelfth rik contains the stage direction still here the dialogue is incident to pure poetry. Consequently, it points to the lyrical origins of Drama.

III

There remain three dialogues which are perfect dramatic fragments having a literary or aesthetic value. They correspond to modern one-act or or one-scence plays The conflict is the pivot of the drama. It involves an ethical problem faced by the leading characters and the concomitant psychological activities. This alone can lead to the "spiritual waste" of a tragedy, or to the "spiritual synthesis" of a Romance. The vedic dramatist brings about this spiritual waste in "Yama-Yamī Saṃvāda" (10.10) and "Urvaśī-Purūravas Saṃvāda" The spiritual synthesis is shown in "Agastya-Lopāmudrā Saṃvāda" (1.179). All these three are based on the sentiment of Love or Śṛṅgāra in its various aspects.

Yamī has a purely Carnal or physical appetite. There is no place for conscience or for society in this Love. Lopāmudrā only knows that her Beauty is spatiotemporal, and, therefore, wants to spiritualise it with the help of Love. She represents the Ideal of human love. She desires the unification of Tapas or Spiritual values with Kāma or Love. In both Yamī and Lopāmudrā we find the true definition of love, though they execute it for different ends. Love demands the merging up of the individual personality in the object loved. What Yamī and Lopāmudrā desired, that Purūravas attempted.

The dialogue between Yama and Yamī is psychological and Ethical, unified in the Aesthetic consciousness at the point

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1. Translation and Commentary of Ṛgveda, volume 1, 1923.
2. Die Suparnasage, pp. 95, 96.

where Aesthetics passes into the horizons of Religion and philosophy. "Yama-Yamī Saṃvāda" looks like the Pūrva-Vipralambha. Agastya-Lopāmudrā Saṃvāda presents the meeting of the lovers much in the same way as the third act of Kālidāsa's *Abhijñāna Śākuntalam*. Urvaśī-Purūravas Saṃvāda speaks of the separation of the lovers; and this is similar to the last three acts of the *Śākuntalam* of Kālidāsa.

Yamī comes to woo her own brother Yama who could not tolerate this since it has wouded his moral Idealism, Dramatic vitality and strength, brisk action, and a racy dialogue characterise this hymn. It presents the conflict between the passions and the intellect, between the Eạrth and the Heaven. Yama's speech 'reveals his moral integrity and profundity. Yamī exhibits her realism, practical sense, and shrewdness. There is a graphic and pictorial delineation of her character at every step. Thereby the Vedic dramatist reveals that character and plot are vitally related to one another. Both are indispensable to a drama.

Lopāmudrā (1.179) and Urvaśī (10,95) complain of coldness and neglect on the part of their husbands. They love, and live to love and to be loved. These are the ideal heroines, the prototypes of Kālidāsa's Pārvatī. Their speecches are crisp and pointed. They touch the heart at once. Thereby on the one hand we have the influence of the Plot on the character, and the influence of character on action and speech. This is what Bradley calls, "Character issuing in Action, and Action issuing in Character."

Lopāmudrā complains of the neglect on the part of her husband. As she observes. "old age impairs the beauty of her body." And yet she is speaking in Beauty. Beauty is perfect and sublime as long as there is no human touch, With the absence of human association or Relativity, Beauty achieves Eternality; or as Keats observed "Forever wilt thou love and she be fair". Consequently, Lopāmudrā and Urvaśī are concepts of Beauty, Beauty which is the Sensuous manifestation of the Absolute. Their lovers are Artists. If once the element of Love enters the Concept of Beauty, the latter ceases to exist; for Beauty refuses to be finitised. As such the Immortal Urvaśī could not live with the mortal Purūravas.

Lopāmudrā had the spiritual conflict between Love and Beauty and she casts her die in favour of the former; while Agastya chose the latter. Urvaśī perferred Beauty, while Purūravas longed for Love alone. A harmonious fusion of these two leads to the happiness of Agastya, for his standpoint is noblest, on the other hand, Purūravas chose the human way, and therefore missed his object. The Lopāmudrā Saṃvāda hsa a close parallel in the third Canto of the *Kumārasambhava* where the circumstances lead to the generating of Love in Śiva. But it is only the Spiritual fibre of Pārvatī's Beauty and Love that leads to their unification in the fifth Canto. And here Agastya has achieved this.

In the Urvaśī Saṃvāda, we have the unity of effect the rhythmic harmonies echoing the sense and a sweet dramatic vitality. There is sustained emotion unravelling the past as we proceed. Urvasī is the first of the devas, the allusive Beauty refusing to be made finite or subjected to the principle of Love. The expression of Purūravas is lyrical, and is, therefore, ardent, sincere and earnest. The reply of Urvaśī is from the standpoint of the Spirit. The "spirit's plastic touch" has not been understood or felt by Purūravas; and therefore, he takes her to be cold and relentless. Consummate art is noticeable in characterisation.

The Ethical tone does not project here as in 10.10 though both these hymns deal with Love and Beauty, senses and Intellect. The unification of Tapas and Kāma, Beauty and Love, is not the theme here as in 1.179. But pure art greets us everywhere. There is remarkable brevity and the situation is entirely dramatic in character. As the Saṃvāda proceeds, Purūravas develops pathos. This pathos widens the gulf between him and Urvaśī, for Urvaśī can be known and realised only as Beauty and through Beauty. The Path of Purūravas is the path of Love.

There is an unceremonious compactness in this dialogue. The back-ground is highly suggestive. The unity of effect is surprisingly significant and profound. The climax is artistically brought forth. The very opening verse constitutes the Mukha-Sandhi or Exposition It contains in a potential form all that is yet to follow.

Beauty, as revealed in Urvaśī, is the Divinity of Love which refused to be finitised or humanised Mortal laws do not apply to Beauty. Hence we are told that the nymphs showed to Purūravas the beauty of their bodies like Swans, only to bite and nibble in their play like horses. That is, Love should evolve itself into Beauty. This is the spirit of Fine Art.

IV

This brief survey enables us to postulate the principles of Dramaturgy as they are conceived by the Vedic Seers. Every drama should have a plot, and this plot is closely intertwined with character. Character issues in action, and action issues in character, as in the case of Agastya and Lopāmudrā, or of Yama and Yamī. Consequently, the drama partakes of the nature of the Ballad and of the Lyric as it is seen in the dialogues of Vāmadeva (4.18) and of Vṛṣākapi (10.86). It is a story narrated through conversation which manifests in the garb of poetry.

The aim of the drama is the interpretation of life and the dramatist, therefore, should never lose his grip on Reality. Therefore, he should always select an important problem of life and represent it by revealing its implications. Though a great poem can be written even on the pin's head, a great poet, as Bradley observed, selects only the Fall of Man. Such are the themes approved by the Ṛgvedic Playwrights. The problem of birth engages the attention of Vāmadeva (4.18) and the problem of Love is found in Yama, Agastya and Purūravas (10.10.95; 1.179). At the same time the great artist conceals his art. The problem he tackles should always promote the aesthetic nature. So did Agastya keep in the background the arrival of the Maruts into the ritualistic hierrchy (1.165, 170, 171).

Since the dramatist has to represent and interpret life, every drama centres round a conflict. This conflict is always inward, mental or spiritual. Therefore it is between two aspects of the same problem. It is not between Good and Evil; it is between two points of view concerning the Good. Agastya faces the conflict between human will and divine will in his conversation with Indra and the Rights and Duties is faced in the Agni trilogy (10.51—53), where is resolved by harmoniously adjusting these with reference to the Station of the Individual. The personal and impersonal values are at variance in Vṛṣākapi dialogue (10.86). A conflict between the Psychological and Ethical conceptions of Love is evident in Yama-Yamī Saṃvāda (10.10). The conflict between Kāma and Tapas, Love and Beauty, is found in Lopāmudrā Saṃvāda (1.179) and Urvaśī Saṃvāda (10 95). This conflict brings about a spiritual waste as it did in Purūravas and Yamī; or it moulds the spiritual calibre of the Individual as it did in the case of Agastya (1.165, 170, 171) Lopāmudrā (1.179) and Agni (10.51—53). Both these aspects achieve a tragic glow. The former is intensely tragic, while the latter bridges the tragic.

The final impression of a Drama leaves us with the idea of the tragic spirit as powerful and all-pervading. There is a Divinity, as Horatio said, that shapes our ends. Agastya with the Maruts and with his beloved as well acts as a child of Destiny. Yama escapes the wrath of Destiny, while Yamī is in the hands of Destiny. Urvaśī shapes the destiny of Purūravas. Thus, in a sense for the Ṛgvedic dramatist, character is Destiny. But this does not leave us crushed or rebellious, for the destinies of the Individuals, according to the Vedic playwrights, are shaped by themselves. Purūravas and Yamī are true to their characters. On the other hand, the tragic characters like Vṛṣākapi, Yamī and Purūravas ennoble themselves in their fond convictions that what they were striving after is good in itself.

At the same time, the Ṛgvedic dramatist is not content with leaving us only to the tragic heights as the meaning of human life. To him, conflict is resolvable by reunifying and readjusting the broken arcs. It is the realisation of the station and duties of the Individual by the Individual himself that unties Gordian knot of human destiny. When the values of life are readjusted according to their contexts, that is, when the universe is treated as a coherent system, then the conflict disappears. Consequently, the spirit will once again, shine in its pristine purity. This is the objective of the Ṛgvedic drama.

CHAPTER SEVEN

THE ṚGVEDIC BALLADS

A Ballad is a short dancing song, simple in plot, and plain in expression and treatment. Narration of incident or incidents, quite unconnected sometimes, is its prime concern. It mainly deals with an episode or simple motif in a regular stanza form. Oral transmission being the process of making it deliberately live, it passes through the hands of many who subtract and add as they like. As such there is absolutely little scope either for deliberate art or for the intrusion of personality. The original composer of the ballad cannot be known completely. Most of the interesting ballads of the west are anonymous productions. Simplicity and lack of art characterise their diction and metre. This undoubtedly is the reason why they are neglected for a long time by the connoisseurs of art, and thus we lose many a valuable poem.

This literary form evolves through the process of epic, lyric and drama; and every epic is the grouping together of many a ballad existing previously and giving them an artistic form. Here and there we find the dramatic bent in these short pieces. The metrical form itself suggests that it was accompanied by dancing and Something like a chorus. In the Vṛṣākapi hymn, for example, even Indra has to say "Viśvasmād Indra uttaraḥ" (10.86). This can be explained only on the assumption that the chorus or the orchestra-like something used to take up these refrains, as it is generally done even by the rhapsodists of the present day. The seeds of the drama and the epic and of the pure national life are latent here.

Percy, Scott and others believed that the ballads are the descendants of some greater literary works, and that these were composed by the ministrels, who professed the joint arts of poetry and music.[1] But this view of the literary origin was not favoured by others, who stress the national interest in them. A.W. Schlegel held that "they were not made for the people, but in a certain manner by the people as a whole".[2] that they carry on the traditions of the primitive art which is no art. As such these are the counter-parts of those of the artist. This is the duality in process and product, nature and art, which Schlegel believed to be vital for a proper aesthetic theory. But as Kittredge observed, "the processes of oral tradition amount to a second act of composition—a collective composition—of an inextricably complicated character." Even the original composition cannot be said to be by a minstrel alone, but by any one who is endowed with a heart and a poetic gift, and who is moved by the incident he witnessed.

Despite the narrative character and the religious and historical themes of the ballads, these Vedic ballads seem to have been accompanied now and then by dance and a chorus. Ṛgvedic ballads do not contain any proper story. Narration is their primary objective, and music the accompaniment. Strictly speaking the Vedic ballads cannot be called ballads in the modern sense of the term. We do not possess any single story narrated in full in any hymn. Mostly we have a good number of anecdotes heaped together at one stretch, giving a brief and a very concise account of the exploits. Sometimes these take a purely descriptive turn and bestow ample scope for poetic vagaries, and linguistic subtleties.

The nucleus of religion, or nationalism, or martial spirit, or social fervour is found in many of these poems; and this is one of the distinguishing criteria that stamps them as ballads. They form almost a series of ballad-cycles after Sūrya, Indra, Viṣṇu, Rudra, and Aśvins generally, besides many more. It is these

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1. See Encyclopaedia Brittanica.
2. *Ibid.*

that gave rise to the epic stories or the Itīhāsas or Ākhyāṇas of the latter day. In some places we have occasional ballad snatches added on to some hymr without practically no inherent connexion. And one such is the small conversation between Bhāvayavya and his wife Romaśā (1.126). These only go to prove the existence of the ballads and their rebirth in an entirely new garb. The frequent references in the text to carving out a hymn, fabricating one, constructing one, and decorating it can also refer to the reshaping of old balladas. The reference to ancient poets and their compositions, the longing to emulate that standard, the claim to originality and at times to imitation, clearly lead us in a good number of cases to the shaping and reshaping of ballad poetry. Vasiṣṭha observes :

"Full many a deed ye did for our forefathers worth of lauds, which even of old, they sang you" (7.56.23).

Another poet tells us that "to-day too the poets are singing as of old" (8.15.6). "Generate songs even as of old" (8.13.7); "living men to-day, even as of old, sing forth their praises to his majesty" (8.3.8). There is enough ground here to suspect that the poets are referring to some ballad collections. Though devoid of much artistic sophistry, the ballad being a song celebrating some event or events, is liable to be carried on for a long time orally till at last some artist steps into the arena to reduce it down to an art form and standardise it. As such they are generally fragmentary, obscure since the event is of the remote past, and anonymous. The hymn of Mudgala is such a typical example (10.102). The author of the marriage hymn is said to be Sūryā !

The events of the remote past are sung as ballads for a long time and after some time the ballad itself loses the original character, and it finally comes to exist only by way of references, or allusions. Many of the exploits of the gods are of this type. And even the ballad of the ten kings is not preserved for us in its pristine purity, being diffused into three separate hyms; and many allusions to it make it loom large. Śunaḥ Śepa by himself brings out a cycle, which was evolved into a fine story in the Aitareya Brāhmaṇa and the Purāṇas. The risings and settings of the sun, his relations with Uṣas and other phases of light, the heroic and glorious deeds of Indra together with the Maruts and Bṛhaspati, the three steps and abode of Viṣṅu, the cosmic nature of Rudra, the benevolent activities of the heavenly twins, the Soma plant and the consequent punning on the word Soma to mean also the moon, enable us to peep deeply into the springs these ballad cycles.

Viewed in this light, the ballad of the Ṛgveda seems to be the best connecting link between the remote past and the present. It is the unforgettable tale of immemorial antiquity that is handed down to us in this shape. The changing times and the long interval have given a mythical colouring, a coating which is hard to be pierced. But here and there we get allusions that look like clues, but often they elude our grasp. The cult of the Vedas, and the history of the vedic peoples are faithfully, but a little mistily represented in these songs. At the same time they are literary in that they gave rise to the Epic and the classical poetry. The great lapse in time has made some of them simple fragments, whose exact meaning is still a mystsry.

Most of these songs are to be taken only in the wider sense as ballads. They are the ākhyānas, the narratives of the Epic-cycles. The war song has in its present shape completely lost the ballad features, though the general handling of the theme lends weight to its actual natare. The marriage song is a heterogeneous collection of various anecdotes, all belonging to the same ballad series. The well song of Trita in the first book is more a monologue, but in the actual narration of events, it is ballad; besides it was re-edited, so to say, by Kutsa. This rehandling of an ancient theme is a peculiar ballad feature. The hymn of the frogs has both the comical and the serious parts in it. It may be a regular rain-spell as some have supposed; but it narrates the situation with an epic grandeur. The flight of Agni and the letting loose of the waters described in 10.124, partakes both the features of a dramatic piece and of the ballad. And the presence of the narrator in the concluding stanzas may also serve as a stage-direction and as a *phalaśruti* told in metre. The hymns of Mudgala and of Juhū seem to be fragments of true ballads like some others. Thus it is quite difficult to draw a hard and fast rule between a ballad proper and a song or a dialogue or a monologue. The idea of narration brings them all into one string.

Many germs of the latter day ākhyānas are constantly heaped together in the hymns in a very loose way, suggesting sometimes an original ballad-cycle, as for instance in the Vṛtra and Vala myths. Similarly the actual marriage of Sūryā, though it is sung as a separate hymn, can be collected from the various allusions and references to it that are strewn in the whole saṁhitā. The exploits of the Gods have again given rise to new ballads in course of time. All these clearly point to the existence of a type of ākhyāna in the actual ballad tradition. An attempt is made here to group all the germs of the latter narrative stories of the epic fibre, that can be traced to the Ṛgvedic sources.

Tradition styles these hymns ākhyāna, ākhyāyikā, kathā, itihāsa and gāthā, though some of these terms actually occur with reference to the dialogue hymns also. The common element in both is the presence of an ancient story, the prevalence of music and dance. It is these songs that really deserve the name of Ākhyāna; and here we find the origins of our epic literature.

The ballad is a lyrical narrative having a popular origin generally and is transmitted orally from generation to generation in that particular part of society where it originated. There is much of dance-tradition here, represented now by the burthen of the song. Even at the time of standardising them in a literary garb, the purity and simplicity of poetic diction are not checked. In a good number of cases the same story is taken up, but is treated with different poetical motives. The ballads of slaying Vṛtra and Vala are handled by a good number of poets, but the effect is always different and distinct. Indra's fight yields the waters primarily, and the light follows suit thereupon. Trita's struggle with the same Vṛtra has given place to symbolism, the cloud playing the part of Varāha. The part played by the Maruts here has a musical tone; and the whole song echoes rapturous melodies. Bṛhaspati's combat yields in the efficacy of knowledge, the supremacy of will, and the indispensable nature of the song. Here it is the rays. figuratively punned as cows, that come out in fresh verdures. All these are but the poetical renderings of incidents and affairs which were vividly experienced at that time. In its oral transmission the ballad comes to lose gradually its immediate spirit of the day (Zeit-geist), till at last pure symbolism allies with magic and sorcery and stares at us, as if it were the riddle of the sphinx. A similar fate has overtaken the sublime picture of Uṣas giving place to the rising sun.

These ballads have a peculiar similarity in their modes of thought and in their ideas, which are attributed by some to the community at large. The folk-lore is a repository of popular tales (Mārchen) and ballads. The fairy tales are full to the brim with many incidents and adventures, that cannot be reasonably thrust into the ballad mould. Some of the best ballads in the west have tragical endings, and are even called "lyrical tragedies". But Ṛgveda, which breathes an air of happiness, blithe charm, and magniloquent optimism always endeavours to subdue this sad note. It is only the ballad of Trita (1. 105) that has ony claim to the name of the "lyrical targedy". Some of the rest do take some painful scenes, but they are not represented anywhere as formidable potentates. There is always a strong element of the folk-lore in these ballads, but this element is generally of a refined temperament, as it alone supplies the colour, the aureole of that community. But this element is too restricted and only serves to prepare the background, as it is evident in all the Vṛtra and Vala songs. Here it is well to remember that these songs originally existed as full-fledged lyrical narratives, but as time slowly moved on, serious havoc was wrought over their form; and it is exactly for this reason that we do not possess even a single, complete and true ballad relating to Vala or Vṛtra. They have become the property of every man and we have lost many a song of triumph. These were probablv sung in various festive gatherings called "Samana", in royal courts, on the battle fields, and may be also in the literary academies termed Vidatha, pariṣad, samiti and the like. It is the prevalence of the literary fashion that puts an end to the simple technique and the popular features of the ballads. Thus with the growth of the pure literary form, the ballad of antiquity loses its traditional features greatly, and sometimes even disappears, leaving only a few allusions. It is only in some such way that we can account for the paucity of the pure ballads and for the frequent allusions to these ballad myths and features in the existing redaction of the Ṛgveda. Conscious literary art steps into the shoes of the primeval folk-lore.

Literary art brings forth the ballad as a distinct species of the literary forms, when it has an inherent value of its own. This artistics form thus constituted can handle any matter, but changes its character. The incident becomes momentous, and the situation represents the transition point in the fortunes, as in the song of Mudgala. The help given by Mudgalānī to her husband in the battle had secured for her a place on an equal footing with her co-wives. Trita's falling into the well is of stupendous importance in his life. All these ballads are very short and proceed throughout with the topic in hand. They do not digress at all. Here the marriage hymn presents some trouble if we take it as a single ballad. Here we have the invocation to Sōma, actual marriage spells and incantations, journey of the married couple and blessings. All these are loosely woven into the texture of a single song giving us a glimpse into the entire marriage customs of these days. There is always a magical glow here and want of relevancy in the fabrication of the song. But even here they are not really digressions, as the marriage is the main unifying feature The lyrical form and the dancing custom add to its unity. Ballads like these show the original epic talent for seeing things in the frame of a definite plot. It is in the clear planning that the author of the ballad shows a very rare skill in art and a keen psychological insight.

The ballad thus comes to be a lyrical narrative, attaching great importance to sentiment. It is traditional, objective, and impersonal, having a community of interest. Though narration seems to be esential and indispensable, the narrative is not a fundamental and essential fact in its structure. It is the process of narration, the delineation of the sentiment that is more important here. The story-interest is of a later growth. The situation keeps up the unity and interest in the ballad. The song of Mudgala does not give us any elaborate narration, but a few lines of conversation, cross references and allusions to the exploits. But the situation that is selected here is of vital importance as it marks the transition point in the life of the barren Mudgalānī. And similar is the case with the flight of Agni told in 10.124. It has of course its association with the earlier trilogy 10.51 to 53., of which this seems to be an abridged account.

"The refrain is an organic part of the ballad" which, like the choral songs, sprang from dance. It conclusively establishes the lyrical and choral origins. The refrain owes its birth to the songs at dance, play and work; and these are firmly implanted in the minds of the nation. Sometimes only the refrain seems to have the proper meaning. Refrains that are found in Ṛgveda are of two kinds. The first is in the nature of a stanza that comes at the end of a hymn. There are forty-three in number occurring at least 129 times. Excepting two, all of them occur in the same book (10.89.18; 104. 11). These are like the formulas, having a family character ; and at times serve to identify the original family of the composer. Whether the hymn in question has a bearing on this refrain verse or not they must automatically come. On a similar line stand the various verses praying for riches, cattle and heroes, at the end of some of the sublimest hymns. These verses often spoil the beauty and poetry of the hymns concerned. But they are a necessity and they must follow, whether one likes them or not. Thus the final stanzas of a good number of hymns, though they are repeated verbally, have their ideas repeated. And these two sorts of refrains are a sort of nursery rhymes that do not belong to the actual hymns. They are mere conventional additions of no literary value.

The second and more important type of refrains actually occurs as a single line or two at the end of every stanza in the hymn concerned. There are roughly ninety in number occurring in almost all the books, The eighth and the ninth books have no refrain stanzas. The eighth book is rich in refrain lines. A good number of the refrains occur in songs; in purely lyrical productions. Some of them find their way into the ballads also. They only suggest that these were intended to be sung while dancing.

Dialogue springs out of the choral song, and a good number of the ballads in the other languages are made up of dialogues and refrains alone. Here the ballad opening is abrupt, dramatic and enticing. Repetitipn too plays a prominent part. They are full of action and give us strong situations. And "the force of the ballad style is centripetal, emotional, communal, cumulative, not suggestive, not intellectual and centrifugal. What is true of the style, the invention, is also true of the external form". Form and diction are simple and follow some definite pattern throughout. There is a tinge of conventionality around them but the freshness and vigour of the sentiments attract us for ever towards them. And as Sidney speaks of poetry in general, we can say with reference to the ballads, that she "comes to you with words set in delightful proportion, either accompanied with or prepared for the well enchanting skill of music; and with a tale, forsooth, she cometh unto you, with a tale which holdeth children from play and old men from the chimney corner."

The existing ballads of the Ṛgveda can safely be divided broadly into five classes :—

1. First, we have the legendary ballads of an epical and historical interest. Vṛtra, Vala and others are the main stay of this collection. We can group the famous hymn of marriage also here as it celebrates the legendary marriage of Sūryā, being intended mainly to be an ideal.

2. Next, we have the ballads of superstition like Vasiṣṭha's hymn to the frogs. Here it is not superstition that aetually plays a prominent part, but a sort of magical and mystical spell is employed to bring forth the desired effect.

3. Thirdly, we have the riddle ballads. These have a philosophical and mystical significance. It is curious to note that the refrain also peeps into this group as in the song of Hiraṇyagarbha (10. 121) : "*Kasmai Devāya haviṣā vidhema.*"

4. The fourth group is purely martial in character. These songs of chivalry, of course, share some of the qualities of the first group ; but here the historical and the more realistic factor is definite. The war songs and the fight of Sudāsas are here.

5. Finally, we have the ballads dealing with relations and associations. The parental ties as those of Apālā (8. 80), the jealous attitude of the co-wife as expressed by Indrāṇī and Mudgalānī, adultery or elopement and the final reconciliation as it seems to be suggested by the song of of Juhū (10.109), and others akin to it fall into this group. The songs of Indrānī, the address to the Oṣadhis by Bhiṣag Ātharvaṇa and some others of a similar nature owing to the literary from adopted by the poets have been treated elsewhere as monologues.

1. A critical examination of the Ṛgvedic ballads will reveal some of the literary qualities which the Vedic poets demanded of a ballad. To being with the ballads of mythology, we find that the poets aimed at making poetry out of religion and past history; for it is an admitted fact that a good deal of what is mythology today was originally historical. A study of the epithets given to the Gods reveals that the concrete matter of-fact is viewed through the poetic glass. The empirical fact

passed through the winnowing poetic imagination and was transmitted to the world at large as poetic fact. Some of the epithets given to Agni like Ġhṛtakeśa, Śociṣkeśa, Hiraṇyakeśa, Harikeśa, Tigmaśṛnga, Ayo daṃṣṭra, Ghṛta Cakṣuṣ, reveal how the poetic vision has transformed the matter of fact. It is such a poetic experience that winnows the ritualistic and legendary narratives in Ṛgveda.

The kindling of the fire with the help of the two Araṇis and ten fingers is interpreted as Agni being the child of ten Virgins, often mothers, of ten sisters (1,95.2 ; 2.35). The myth of the celestial Agni is there. The ballad of Apām Napāt (2.35) makes romance out of the empirical.

The Ballad Cycle of Indra is rich and varied in content. These ballads are a series of chronicles and, hence, constitute a good biography of the martial hero. In a ballad cycle repetition is inevitable ; and a good number of the hymns have the same contents expressed in a different way. The Indra-ballad 1.32 has the characteristic opening of a ballad and proceeds on the lines of simple and unassuming narration. The burthen in the ballad, 2.12, "*Sa janāsa Indraḥ*" throws light on the part played by dance in the evolution of the ballad.

Again incident after incident swell in the ballad : and instead of poetising in a descriptive and suggestive way, the ballad-poet loves to pile up the sweeping ideas as in the beautiful hymn 3.31, where especially the fourth rik is significant. Here it partakes of the dramatic action.

The ballad generally opens in an abrupt manner taking a particular incident which compels the poet to carry on the thread only after recounting the past. Thereby the opening verse comes to present the main ideas in a nutshell as in the case of Vamra's hymn 10.99.

The ballads of Viṣṇu are concerned mainly with his three strides. The ballads of the Maruts and the Aśvins are only chronicles of events; and consequently they form part of history, not of religion nor of poetry. But the descriptions of the Maruts and of the exploits of the Aśvins have a romantic touch and a weird magic. The familiarity and yet the vagueness of the balled is found in Indra's destroying the chariot of Uṣas (2.15; 4.30; 10.138); in Indra's stealing the Chariot of the Sun (1.61; 2.19; 4.30; 1.121; 5.29, 31), in the Śyena (4.26,27), and in many more.

The Ballad-Cycles of Śunaḥśepha (1.240 f) and Śyāvāśva 5.61 ff) reveal the familiarity with which a poet handles his subject matter. This familiarity lends weight to the total eclipse of the main theme. As a result we are left with the narration of certain events which become intelligible only when we supply the main story to which they allude.

The famous balled of Sūryā, 10-85, which is popularly known as the marriage hymn, represents an important stage in the evolution of the Ballad. It is loosely knit and is made up of a variety of incidents. It is only her marriage that brings about the unity of effect. At the same time this hymn reveals that the ballad is the product of a society; and as such it is to be considered in its social setting. This ballad aims at a rich criticism of life.

That the ballad is a social product is further proved by the ballads of superstition in Ṛgveda. The most important one is Vasiṣṭha's Hymn of the Frogs (7.103), which is comparable to "the Frogs" of Aristophanes. It is the creation of the progressing social consciousness. It is the medium through which the objective dreams and aspirations, struggles and achievements, of the cultural organism are voiced forth. Vasiṣṭha's hymn of the Frogs speaks of a critical and sceptical society, a society that is not to tolerate a formal cult or a rigid technique. It is the social consciousness demanding freedom of enterprise and freedom of thought that is manifested here through the apparent garb of ridiculing the priests and their sacrifices. And it is with the social ballad that we enter a new phase in the evolution of the ballad. As it begins to stand for the life and thought of a society it becomes organic and coherent and, therefore, literary.

2. The Riddle Balladas are speculative and philosophical in character. They are metaphysical and mystical. Here the poets pass from the social consciousness to the relation between the social consciousness and the individual consciousness. consequently the emphasis is on the understanding of the nature of existence, of the nature of experienc. The ballad becomes an instrument of mysticism and it allies itself with the parable. As such from the criticism of life, it passes into an interpretation of life. But since this interpretation is to be universal and effective, it takes the role of a parable and, therefore, becomes symbolic. In this symbolic character lies its value as mystic poetry.

The magnificent hymn of Dīrghatamas, 1.164, is the greatest, but not the best, riddle ballad. It is a combination of many heterogenous units. It achieves the unity of effect by its sceptical analysis of life, thought and knowledge, by its critical examination of the universe, and by the synthesis it postulates in the multiplicity. The dependence of matter on mind, and the supremacy of the spiritual knowledge over the empirical are given in a beautiful way as in the case of the Suparṇa triplet (1.164 20-22).

The hymn 10.71 takes up the same problem of knowledge, while the next attempts to explain the creative will of God. The relation between the Absolute and the universe is taken up again in 10-81, 82, where the empirical reality is treated as Appearance. We take it to be real because of Māyā or Nihāra (10.82.7). Reality as transcendent and immanent is the theme of 10.90, 121, 129 also. The Puruṣa Sūkta (10.90) in particular attempts a representation of this truth in terms of a symbolic ballad. The need for philosophic discipline is symbolically given to us in the ballad of the Keśins (10.136), where we are told that they drank poison from the cup along with Rudra to attain the higher or the spiritual knowledge.

3. With the martial ballads we are once again back on the *terra firma*. The spirit of the age (zeit-geist) reveals itself here

in its political settiug. A close examination of these hymns reveals the nature of the state and of the political machinery belonging to the Ṛgvedic age. The occidental Pandits and their followers proceeded on the assumption that Ṛgveda represents the beginnings of Indian culture; and consequently they could not find any consistent political theory in the Vedic times. On the other hand, they have even denied the existence of the progressive political institutions during this epoch.

The life and thought of Ṛgveda cannot represent the beginnings of a culture. On the other hand, Ṛgveda marks the close of a great civilization and culture. To take a single instance, we know that during the age of classical Sanskrit the various independent "countries" in this sub-continent did not have their representative flags. There were flags or banners only for the individual warriors. The many heroes had many flags though they fought on the same side, because the flag in those days was the emblem of the individual and not of the nation.

But Ṛgveda implies and at times reveals plainly that the flag is the emblem of the nation as a whole. "The heroes come together with their banner raised" (7.83.2), while the dawns raise their banner and spread abroad their shining light (I. 92). Uṣas is said to be the ensign or banner of Immortality (3.62). Besides these we hear of kings and their flags. These clearly prove that the Ṛgveda belonged to a very advanced state of civilization, and that the compilation of the Saṁhitā marks the end of that golden age, of that glorious culrure.

The Ṛgvedic people with all their love of freedom were bent upon preserving law and order at any cost. Consequently they allied themselves even with non-Aryans as the eighth book reveals. They were preferably the Dravidians with whom they had much in common. Nationalism and patriotism were too dear to them. But the strength of the nation did not lie merely in the physical equipment. It was also spiritual. As Viśvāmitra observes :

"*Viśvāmitrasyȧ rakṣati brahmedam bhāratam janam.*" (3.53) The independence of the nation (Janam) is preserved and strengthened by the spirituel values (Brahma). So did Vasiṣṭha add the spiritual integrity to the militant nationalism of Sudās 7.18, 33, 83).

The last four riks of 10.103 form part of an exhortation to the soldiers infusing courage into them, and making them realise the value of independence. the sanctity of patriotism, and the sense of responsibility. These stanzas can be happily compared to Henry V's famous exhortation to his troops on the eve of the battle of Agincourt, as given by Shakespeare.

The Ballad of war in the sixth maṇḍala. 6.75, has a great charm and is permeated by exquisite poetic beauty. War is no longer imagined as calling forth the matter of fact and the rugged realities. Even war is treated as a kind of romance in this ballad. Hegel said, "a nation that knows no war has scarce depth in it". But a nation that pursues war for the sake of war has scarce feeling in it. To the Ṛgvedic soldier and citizen, war seemed to be a beautiful romance, an aesthetic fact. The bowstring is a lady and her lover is the arrow; and they exchange messages of love as the string is drawn to the ear (6.75.3). The two ends of the bow are the lover and his beloved, who have their chid in the arrow (6,75.4). The ballad of Dadhikrā, 4.38 emphasises the part played by cavalry in those days.

In all these martial ballads we find that the ballad content is closer to life, and that the political state of the country was very well advanced. Those were the days when wars too were poetised by virtue of the fact that a king's power lay both in his army and in the spiritual integrity of his dominion. As a result, the tender sentiments began to creep into the field of war. Thus even in war, the Vedic poet saw and felt the poetic spirit.

4. Then there remain the ballads of human association and love. In these ballads we find the content 'Human, all too Human' The poetic thought has its roots in the daily life of the individual. It arises from the skein of life and rises

to a lofty exposition and interpretation of human life. Consequently a lyrical expression is given to a lofty thought. This gives rise to the epic grandeur and sublimity of the Ṛgvedic ballad.

The stories of Jūhū (10.109) and Ghoṣā (10.39, 40) have a value in that the situations selected are dramatic. This dramatic nature is one of the chief qualities of a highly developed ballad. The song of Apālā (8.80) opens in the ballad manner; the situation is not introduced as it began. We open the ballad in the middle of the situation. It has an abrupt suddenness and a quick narration of events. The action proceeds briskly :

> "*Down to the stream a maiden came,*
> *and found the Sōma by the way,*
> *Bearing it to her home she said;*
> *'For Indra will I press thee out,*
> *For Śakra will I press thee out;*"

The famous ballad of "Trits and the Well" (1.105), is a fine masterpiece. It is a "lyrical tragedy", the tragedy of the Well. It is the origin for the stories of Devayāni and Upamanyu. It occurs in the Kutsa group of songs (1.94-98; 1.101-115). The author is said to be Kutsa or Trita. It has the Kutsa-refrain.

Kutsa the younger, who speaks the last three verses, refashioned this song of the Well, as it happens in the case of ancient ballads[1]. The diction is select and the imagery is highly poetical here. It has also a refrain at the end of every rik. It opens with a fascinating account of what has happened and what Trita was experiencing.

The ballad of Mudgalānī (10.102) can be best described as the triumph of Mudgalānī over her co-wives. Mudgala had many wives, but since one wife named Indrasenā (10.102.2) was barren (parivṛkta 10.102.11), he did not care for her. So though he was not old enough, yet as far as Mudgalānī was concerned he was a eunuch (vadhri 10.102.12). When his cattle were stolen, he engaged himself in a fighting contest, in which he was greatly helped by Indrase nā, i e: Mudgalānī, who was his charioteer too. Because of her he was able to come out successful. Here the contest is only a smoke screen; for the main purpose is to show how the discarded and unfavoured Mudgalānī won the love of her husband[1]. As such this ballad exhibits great art. The main purpose is hidden and is only suggested; suggestion is the chief virtue of great poetry. It is here that the Ṛgvedic Ballad becomes poetry of a very high order.

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[1] See Geldner : Ṛg Veda, volume I (1923); Vedische Studien.. III 168-178.

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[1] *Ibid.*, Vedische Studient II 1-16.

CHAPTER EIGHT

BALLADS OF MYTHOLOGY

The Ṛgveda Saṁhitā presents us with a rich variety of literary forms. There are dramatic fragments, monologues, soliloquies, lyrics and ballads. The Saṁhitā presents us with a rich collection of various types of ballads, thus revealing the evolution of the ballad itself. The ballad is the narration of a story with the help of dialogue sometimes, but always with the prevalence of song and dance. That this is so is clearly proved by the Ṛgvedic ballads.

In Ṛgveda many ballad stories have cropped up round the deities invoked by the poets. The lives and achievements of the gods and the goddesses are the rich sources for this literary form. Incidents from the rituals too have been taken, but they are presented in a literary garb. There is the poetic spirit that underlies everything. The seers felt the need of a literary and artistic form for these stories.

In the evolution of the ballad form proper, we have the beginnings in the ballad-cycles narrating the exploits of the gods in a light way. The emphasis here falls upon the delineation of the activities of the characters concerned. The construction of the plot is mercilessly ignored. But the beginnings of the attention paid to plot are visible in the stories relating to Uṣas or Sūrya. The second stage is represented by the hymns where we do not seem to have any definite story, but where we can read a story to facilitate an easy understanding. Such are the Śunaḥśepa hymns, the seeking of Indra, Indra's request to Viṣṇu and the songs of Vṛṣajāna, Śyāvāśva and Sārṅgas. The third stage represents the handing of a plot with an eye on story and character. This is well represented by the marriage hymn, though it lacks organic unity. The story of Saraṇyū represents a stage of condensation of expression. On the whole the mythological ballads do not have that perfection of art which we see in the other ballads.

Many ballad stories of epic interest have cropped up round Agni, taking their origin in the poetical descriptions and imaginative concepts hurled upon the deity by the Vedic poets. The radiant flames of Agni blazing with the pourings of ghee and other oblations have evoked the epithets flame-haired, red-bearded, sharp-jaw-boned and the like. He was endowed with seven tongues, and innumerable eyes. He eats the forests with his teeth. The flames are his horns—*tigmaś ṛṅga* He is a neighing horse, and a fiery runner, the germ of the latter day *baḍabānala*. He is the eagle of the heaven and it is this that forms the uncleus of the *śyena*-ballad to which we have only references in the Saṁhitā. His birth from the stones and sticks constitutes a separate story. The sticks are held by the ten fingers and rubbed; and the poetic way of the Ṛṣis expresses it as the birth of Agni from ten virgins (I.95.2). The two sticks or stones are sometimes called even his mothers.

The most famous ballad story that is cast in semi-dramatic way in the tenth book is the flight of Agni and the consequent reconquering by the gods (X.51 to 53). The ballad of *Āpām Napāt* is another interesting episode in the conception of Agni (II.35). There is something really romantic in him, the waters are conceived as young ladies that deck carefully and wait on the youthful *Āpām Napāt* with smiling faces; and they are also the mothers that feed him.

9. "The water's son hath risen, and clothed in lightning,
    Ascended up unto the curled cloud's bosom;
  And bearing with them his supremest glory
    The youthful ones, gold coloured, move around him.

13. "The Vṛṣa hath laid his own life-germ within them;
He suck them as an infant, and they kiss him.
He, son of waters, of unfading colour, hath
Entered here as in another's body."

In a very concise and lucid way this ballad gives us an account of the birth and achievements of *Apām Napāt* in a language that has all the artistic feature of embellishment, of poetic diction, and of the perfect unity between content and form. This is the myth of the celestial Agni. The fact that Mātariśvan brought fire down to the earth; is given to us in the text as a sort of deduction thus lending ground for the presumption that it was originally a ballad idea. The opening hymn of the third book has a touch of the ballad method in it though it gives an account of the activities of the deity. There is again the story of *Śyena* that brought Sōma to the earth in some allusions (IV.26,27), which merited with a greater mythical handling in the times of Brāhmaṇās.

Indra about to strike Vṛtra holds a small conversation in the loosely-knit hymn VIII. 89, which can be taken up as a very early type of the ballad form. It opens with a speech by Agni, whose aid is necessary in the heroic fight. Indra assures him of his portions and place, as they two together must smite dead full many a foe. The third verse is, as usual, expressive of the doubt of Indra's existence, whereupon he replies :

4. "Here am I, look upon me here, O singer
All that exiets I surpass in greatness
The holy Law's cammandments make me mighty,
Rending with strength I rend the worlds asunder.

5. When the Law's lovers mounted and approached me
As I state lone upon the dear sky's summit,
Then spoke my spirit to the heart within me,
My friends have cried unto me with their children."

And with the surmise of the poets the hymn has to end naturally. But the verses seven to nine are addressed to the waters of heaven after the battle and the tenth and eleventh glorify *Vāk*. The last again takes up the theme, as is spoken by Indra when he is about to attack Vṛtra.

12. "Step forth with wider stride, my comrade Viṣṇu;
Make room, Dyaus, for the leaping of the lightning.
Let us slay Vṛtra let us free the rivers ;
Let them flow loosed at the command of Indra."

Here Oldenberg with his great prose explanations and insertions tried to read an *ākhyāna*, and his principle is correct.

Indra was the actual national and martial God of the Vedic Āryans ; and the hymns addressed to him are full of repetitions. The most famous exploit of his, which has all the features of a ballad, and round which huge stories were built later on, is Indra's fright with Vṛtra. Vṛtra is conceived of as a cloud, a serpent, and a demon who obstructed waters and light. A beautiful hymn giving an account of this fight in symbolic terms is the famous ballad 1.32. In the true ballad manner the poem opens, and the two opening *riks* epitomise the whole exploit :

1. "I will declare the manly deeds of Indra,
The first that he achieved, the lightning wielder.
He slew the serpent, then discharged the waters,
And cleft the caverns of the lofty mountains."

Quite in keeping with the ballad tradition the next verse opens with the third line of the first :

2. "He slew the serpent lying on the mountain.
For him the whizzling bolt has Tvaṣṭar fashioned.
Like lowing cows, with rapid current flowing,
The waters to the ocean down have glided."

Like an impetuous bull he drank three sacred beakers of Sōma, took the thunder-bolt and smote the serpent to death. Thus he gave life to Sun, Dawn and Heaven. The fifth verse repeats that he has killed Vṛtra, as the axe fells the trunks of trees. Then the poet, in accordance, probably with the traditions of this literary form tells us how Vṛtra challenged him. The strength of Vṛtra's mother was humbled, and the actors in this mighty performance are reported to be standing in this way quite dramatically :

9. "The mother was above, the son was under,
And like a cow besides her calf lay Dānu.
The foe sank in darkness, as the waters, which
Were like kine held by the robber till they bore him away."

The remaining stanzas picture the glory of Indra who is king over both the animate and the inanimate regions.

As soon as Indra was born he drank Sōma in abundance, and his mighty deeds and exploits are narrated in the celebrated song II.12, where we note a refrain throughout, which throws additional light on the nature of the ballad. He has created the entire cosmos ; and the burthen of the song is "He, O men, is Indra !." Here we have a comprehensive account of his might and exploits, though no story is narrated. Of a similar nature is the hymn II.11 and many more out of the two hundred and fifty addressed to him. The most important of the hymns that have at least something of the ballad interest in them are 1.100, 121; II. 13, 15; III.39; IV.16; V.30-32, 34; VIII.12 and the like. Incident after incident in the life of Indra is piled up here without any story-interest in it. At least we can trace here the germs of the ballad.

Indra's relations with Sōma provide many an anecdote for the building up of a ballad. It is through Soma that Indra is deeply associated with Aditi and Tvaṣṭar ; and we are even told that Indra made his mother a widow; killed Tvaṣṭar's son. These are well-known in the latter days as famous *Itihāsas*, Though they are not presented here in the form of ballads, one cannot help thinking that out of this heap grew the mighty collection of ballads and songs about Indra, with a literary touch.

The beautiful hymn of the drunken Indra is a fine piece of monologue partaking the nature of a ballad only in that it is a sort of narration. His relations with Sôma yielded a rich pasturage of songs that are highly musical and elevated, though simple. His association with his friends and allies, the Maruts, has given innumerable passages of ballad interest.

Another important exploit of Indra that has assumhd ballad proportions is his encounter with Vala and the consequent release of the cows or rays of light. In this connection the hymn III.31 can be taken as a good illustration, through the opening stanzas here are vague, obscure and totally unconnected with the rest of the hymn. Indra steps in as soon as the sacrificial fire is kindled ; and the fourth verse is full of dramatic vigour. It is pictorial :

4. Conquering bands upon the water waited,
They recognised great light from out the darkness,
The conscious Dawns went forth to meet his coming ;
And the sole master of the kine was Indra

Saramā, the hound of heaven, led the Angirasas to the cave, while the hero, with his young followers, the Maruts, fought and conquered. And the Angirasas made a way to life eternal with hymns. It is finally told that all invincible powers belong to Indra.

There is an enigmatical and partly obscure hymn in the tenth book proceeding in the nature of a dialogue but here the ballad traces are so glaring that it is impossible not to call it a song emanating from the folk-lore of the ancients. This hymn (X,27) opens with an address to the Sun by Indra, who reveals that his firm determination is to aid the worshipper who pours the Sôma. The seer promises him to offer the juice, when he proceeds to a battle against the radiant persons of the godless. Indra rebukes him and ascribes all the victories to himself, and gloats over his powers in the next four verses. The seer assures him that the foes have already felt his might. Not feeling quite certain whether he can have the milk offerings, Indra asks, "what portion will these kine afford their owner ?" Then follow a host of fifteen verses by Indra in a sort of monologuic fashion recounting his exploits. He claims for himself that he has brought bipeds and quadrupeds together, and made the latter, as Ludwig surmises, subject to the former. None dare oppose the might of Indra, for

10. "I will divide, without a fight. his riches who warreth
here, against Indra, with women."

The foes are deemed to be women and they have weaklings as their allies in his view. The next two strophes are enigmatical on their face value, but have a profound depth of feeling, literary symbolism being employed.

11. :'When a man's daughter hath been ever eyeless,
Who, knowing, will be worth with her for blindness ?
Which of the two will loose on him his anger......
The man who leads her home or he who woos her ?

12. How many a maid is pleasing to the suitor who
Fain would marry her for her splendid riches ?
If the girl be both good and fair of feature,
She finds, herself. a friend among the people."

Here in these two verses we have rich humour and fun cast at the expense of a section of the society. Either the man who leads the blind girl to her home or the one who loves her, will not be angry with her father ; for generally the maid that comes along with her riches is always pleasing to her suitor, though she be not beautiful. It is the way of the world. But even without her riches, if she is good and beautiful every one will be friend her. This is a happy contrast. Apparently these stanzas do not seem to have any connection with the proceeding ones. But a close examination will reveal their proprietary, and remove the difficulty which Ludwig felt. The tenth verse makes out the foes of Indra as having rich women as their allies. They are evidently treated as blind even. The aesthetic taste of man naturally prefers a good and beautiful lady to a rich and born blind one. And the seer in this hymn has compared Indra naturally enough to that beautiful lady ; invokes his aid, and offers him fifteen-fold strong juices of Sōma. Indra comes out here with all his individuality and the refined outlook.

The next five or six verses refer to Indra's powers of loosening the waters from the clouds, and are full of poetic flashes that are really surprising.

17. "The Heroes dressed with fire the fatted weather ;
The dice were thrown by way of sport and gaming."

The swollen rain cloud is the fatted weather, while the dice refers to the stars, as Ludwig observes. Then follows a concise account of Indra begetting light. The Sun and the Moon "reach the plain amid the heavenly waters." The Stars are conceived of as "a troop advancing from the distance being moved by their own God like nature." They obscure the sound, and the clouds, the first created, which stood in God's mansion, obscure them in their turn. And from their separation come the waters of the rains. Parjanya, Vāyu and Āditya warm the earth following the waters, and the last two "convey the murmuring moisture." The last verse is attributed to the poet. But it is proper that the first half of it was uttered by Indra :

24. "This is thy life : and do thou mark and know it.
As such, hide not thyself in time of battle."

Indra has given an account of his exploits and activities, and how they affect the human life. Simple offerings and literal gifts alone wil not free men from mortality. They have to fight, and energise strenuously.

The poet is preparing for a battle against the godless. And when the proper time comes, he must not hide himsel, for he must be ready to face anything. This is a sort of advice tendered by Indra. The second half tells us that Indra ',manifests the lights and hides the Vapour." There is a strong hope for the poet to fall back upon, as he is sure of the deity's assistance.

Another interesting ballad about Indra is X.99 by Vamra. The poet is urged to exalt Indra, who killed Vṛtra and let loose the waters and he proceeds to recount Indra's exploits from the second verse onwards. Indra "goes to end his work with lightning flash." and auspicious is his path to battle. He fought for kine and brought forth the young streams. The sixth verse is an *Itihāsa* one, referring to the smiting of the boar with the iron shaft by Trita, who was aided by him. Finally, it is said that he is the guardian of the seasons.

Babhru's Hymn to Indra (X.30) opens with a humorous description of universal competitions for Indra's favour and frequency. All the offers view him with full expectation. Indra who comes in due course, is disposed of by him who bids most. Indra holds himself still concealed provisionally. Seven verse beginning from the fourth narrate the main exploits of Indra. The deeds of young Indra, Vala myth (Verse 4), Indra as the king of the Gods and his freeing of the waters (V. 5), Vṛtra-myth (V. 6), Namuci-myth (V. 7, 8), and Śuṣṇa-kuvaya-myth (V. 9), follow in a rapid succession. And as a change to the story of Babhru the next verse again goes back to the Vṛtra-myth. With the help of the Sōma beverage offered by Babhru, he brought back a portion of the cows (V. 11). Ludwig and Geldner read the story of Ṛṇamcaya here.

Indra's quarrel with Viśvarūpa (X.99.6) is only latent and brief in Ṛgveda, though it is a mighty exploit in the succeeding texts. Indra's struggles with Śuṣṇa, Kuvaya, Namuci, Śambara, Arbuda, Uraṇa and with other so called *rākṣasas* are just hinted or simply catalogued. But out of these three grew later on a formidable mythology of Gods and Goblins.

Another famous romantic exploit attributed to Indra is the destruction of the chariot of Uṣas (II.15.6; III. 30. VIII. 11 ; IX. 73,6 ; X. 138.5). He smote the Dame, crushed her, as she was lifting up herself in pride ; and she fled affrighted from her ruined car. The probable idea seems to be the extinction of the light of dawns after the rising of the sun.

Viṣṇu also has a mighty part in the Vṛtra ballad (VI, 69) But the most important feature in his life that has assumed huge dimensions gradually is his three strides—*Tri vikramaṇa*. They are constantly alluded to, but nowhere in the Ṛgveda is a narrative made up to this effect.

The hymn of the Maruts in the first book (1.85) is a narrative of great poetic beauty. Like women they dress themselves beautifully and have acquired glory. They are the sons of Rudra and Pṛśni. Their chariot is drawn by spotted deer or antelopes. They rush about like heroes who are eager to fight, like combatants who seek after fame. They are bright and lustrous like kings. They poured forth the fountain for the thirsty Gotama, and fulfilled the desire of the seer.

Of a similar tone is the hymn 1.87 and some others. But in none of them is any narrative told, though some of them narrate the exploits loosely, and tell us something about the Maruts. They seemed to have played a good part in the ballad of Vṛtra-fight, being associated with Indra, and in that of Vala-fight having assisted Bṛhaspati.

Bṛhaspati has supplied the poets with material for the Vṛtra and Vala ballads. The reconquering of light is the central theme of these (IV.50 ; X.67 ; X.68). Trita also was associated in these fights ; besides he put an end to the son of Tvaṣṭar, who is sevenrayed and three headed (X.8.7 to 9 ; 1.52, 4,5 ; VIII.7.24). Tvaṣṭar's fashioning of Indra's bolt is a very famous epic incident in the Ṛgveda, which has given rise to many a narrative later on. Besides he fashioned a cup for the Gods to drink Sōma. The Ṛbhus made this cup into four. These incidents coming from prehistoric times have a peculiar ballad touch and with the march of time they have become obscure. The Ṛbhus were also famous for their skill in chariot construction. These exploits gave them a settled place in the narrative stories of the classical age.

Sūrya's birth is a ballad feature by itself. Aditi gave birth to eight sons, and with seven she went to meet the Gods. She cast Mārtāṇḍa far away. She brought Mārtāṇḍa here to spring to life and die again (X.72.8,9). A fragment of the ballad occurs in V.40 dealing with the eclipse of the Sun (V.9) by Svarbhānu. Atri wins him back. His relations with Uṣas are treated in a completely poetic way. Uṣas was conceived as his mother, sister, daughter, and wife, the four possible relations with a lady. The identification of Prajāpati with Sūrya, and of Sarasvatī with Uṣas, led to the famous narrative of the creator marrying his own daughter. The nucleus of the legend is the result of a stretch of imagination that has the stamp of the aesthetic feeling.

Indra is said to have stolen the wheel of the chariot of the Sun, and to have cast it against the demon of drought. We hear of a chariot race between Indra and the Sun "Indra hath helped Etaśa, Sōma presser contending in the race of steeds with Sūrya" (1.61.15 ; *cf.* II.19.5 ; IV.30.6). Some take this to refer to the return of the day on some particular occasion, And elsewhere we read that he stopped "the strong Bay horses of the Sun; that this Etaśa did not draw the wheel" (1.121.13). Bergaigne on the authority of the passages that speak of Sōma as a horse, means a horse and Sōma by Etaṣa also. Indra caused to stop the flying mares of Sūrya for Etaśa (V.29.5). "Etaśa brought his wheel and firmly stays it : Setting it eastward he shall give us courage.' (V.31.11). Geldner makes out that Indra undertakes the race jointly with Kutsa (X.29.2), and indeed he goes this time with the sorrel horses of Vāta, while Sūrya has put on his horses to Etaṣa[1] (V.31.11; 1.51.10; 1.121.12; VIII.1.11).

The legend of Śunahśepa is an interesting ballad feature of the Ṛgveda Saṁhitā. It is elaborately dealt with in *Aitareya Brāhmaṇa*. When Śunaḥśepa is about to be sacrified as a substitute for Rohita, Viśvāmitra advised him to appeal to the Gods by which he is released later on. But this ballad group neither relates nor alludes to that story. The hymn (1.24) opens with an earnest longing after liberation, and is followed by addresses to Agni, Savitar, Bhaga and Varuṇa. From the seventh *rik* onwards it is mighty and profound invocation to Varuṇa, A survey of the activities of Varuṇa is taken up in the next hymn also where his thoughts are said to "move onward unto him as kine unto their pastures." The fettered

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[1] Vedische Studien II. 292-307.

Śunaḥśepa prays Varuṇa from the beginning to the end only to get his release. *Aitareya Brāhmaṇā* gives us its own background, and creates a story. It is there a mighty narrative, *ākhyāna* or *itihāsa*, full of literary interest; and it was this that served as a strong hold for sometime in the hands of Oldenberg and others, when they put forward the contention that the so-called *Saṃvāḍa sūktas* are really *ākhyānas* in prose and verse. But it is a pity we do not have the complete or connected narrative in Ṛgveda, save a few addresses of Śunaḥśepa. But even these go to prove that the *ākhyānas* or ballads existed as a separate class, quite distinct from the dramatic pieces. The present text of the Ṛgveda supplies us only with a fragment of the older narrative; and the full story in the *Brāhmaṇa* may or may not help us to solve the obscurity. At any rate the idea of release from bondage is always inherent in all the addresses to Varuṇa and Aditi throughout the Saṃhitā.

These cannot, of course, be strictly called ballads in any way. But the nucleus of the ballad is felt every where in these hymns. We have in the whole Saṁhitā only four or five proper ballads; and the germs of this literary form are found in many places. In almost all the hymns addressed to the Aśvins we often hear of their exploits. They are not narrated in a ballad form But only by way of allusion. That they rescued Rebha, Vandana, Antaka, Bhujyu, Karkandhu, Atri, Purukutsa, Sucanti, Pṛśnigu and others is known only through references (I.112, etc.). Viśpalā, who was wounded in battle and lost her leg, got her leg with their aid. Almost all the hymns addressesd to these twins narrate in a disconnected way their famous exploits, But of all these things the one important episode in their lives which has assumed the nature of a full-fledged ballad later on is the one dealing with the old Cyavāna, who was made young :

> "Ye from the old Cyavāna, O Nāsatyas, stripped,
> As't were mail, the skin upon his body,
> Lengthened his life when all had left him helpless,
> Dasras ! and made him lord of youthful maidens"
> (I. 116.10.)

With the aid of their mighty power, the old Cyavāna was restored to youth (I.117.13). They saved the son of Tugra from out the sea, and gave him youth again (I.118.6; 120.7, etc.). They rescued or saved from danger a mighty list of individuals like Viṣṇāpu, Bhujyu, Vandana, Atri, Saptavadhri, Ṛjrāśva, Parāvṛj, Viśpalā Ghoṣā, Dadyañc, Vimada and others (I.112, 116, 117; X.39,65). Yet the most interesting ballad which these twin deities provided is the great marriage song of the last *maṇḍala*. They are intimately connected with marriage, with helpless ladies and with barren women too.

The selling of Indra is a famous ballad snatch. According to the *Bṛhad Devatā* (4. 130-35), Indra, as soon as he was born challenged the seer to fight, Vāmadeva fought for ten days with Indra and vanquished him. Then he brought Indra into the assembly of the seers selling Indra with 4,24.10. The *Nitimañjari* observes :

> "*Sat puruṣān lobhān na tyajed ity ārthāha*
> *Ye kurvanti dayām bhāgyāt santilobhāt*
> *Tyjen natān daśabhir dhenubhir nendram Vāmadevo*
> *Ityajac ciram'tad darśanāy emeu ṛcau*—4.24.9,10.

The opening verse of the song speaks of Indra as a generous donor of wealth, and as a protector in battles. The same idea is elaborated in a few more verses, followed by a glorification and exhortation to sōma offerings and the like, for Indra will bestow heroic vigour in friendship (5-7). The next three verses refer to the sōma episode - when the impetuous chief has gone for a contest, the consort invites the strong God for sōma (8). Then follows an enigmatic verse. Indra observes that he bid a small price for a thing of great value. "I was content, returning still unpurchased. He heightened not his inadequate offer. Both the simple or needy buyer and the shrewed seller make as much as they can out of the bargain" (9). The bargain is of course regarding the selling of Indra and it is not settled. Then comes the famous verse, "who will buy my Indra for ten cows ? When he has slain the Vṛtras, let the buyer give him back to me" (11). Critics have read imageworship into this verse, as they have done in some of the songs of the Maruts. But there is absolutely nothing in the text to show that there were images. Yet this particular verse is a complete riddle.[1]

A similar ballad snatch is 8.89.12, which occurs earlier in 4.18.II. About to conquer Vṛtra. Indra requests his friend to stride forth boldly. As the *Bṛhad Devatā* says (6.121-123), Vṛtra remained unconquerable by reason of his fury. As Indra could not slay him, he approached Viṣṇu and requested him to stride forth and stand by his side, when he will kill Vṛtra. Viṣṇu said "Yes", and Dyaus gave him an opening.

The *Bṛhad Devatā* tells us an *itihāsa* regarding the hymn 5.2 (5 14-22). "King Tryaruṇa, son of Trivṛṣṇa, was riding in his chariot and his domestic priest, Vṛṣa, son of Jāna, was driving it. The chariot as it went along cut off the head of a Brāhman boy; and the king said to his domestic priest, 'You are guilty !'. With the revealed Atharvan spells Vṛṣa brought the boy back to life, and in anger left the king for another country. Consequently the heat of the king's fire also disappeared. Hence the king went to Vṛṣa Jāna, propitiated and brought him back, and made him again his domestic priest. Vṛṣa sought for the heat of the fire and found a Piśācī as a wife of the king. Having seated himself with her upon the cushion on a stool, he addressed her with 5.2.2, speaking of the heat in the form of a boy. Soon after he uttered 5.2.9, the fire suddenly flamed up and burned the Piśācī where she sat."

Seig examines this song and arrives at the following conclusions :[2] The opening verse gives in short the situation of the *itihāsa*. There is a *ṣleṣa* on *mahiśī* and *garbha* (2). The third verse is an *itihāsa* about the priest. Then the Piśācī replies (4) and this verse also has a double meaning. The next verses are spoken by the *purōhita itihāsa* verses, especially so are 8,10.

But neither the name of Vṛṣa, nor that of the king actually occur here. The hymn, as it stands does not offer any connec-

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1. Sieg : Die Sagen stoffe des Rig Veda, pp. 90-95.
2. Sieg, Op. Cit. pp. 64-76,

ted story, and it is almost doubtful whether there is such a story. But it contains many obscure verses: and with the help of Sieg's interpretation and the stories given by the traditional accounts a somewhat loosely-knit story can be made out.

Śyāvāśva's hymn to the Maruts (5.61) is in a way a good specimen yielding a sort of story, the connecting links offered by tradition. The *Bṛhad Dēvatā* tells us (5-50-81) that the royal seer Rathavīti Dārbhya performed a sacrifice, having Arcanānas Ātrēya as his priest. Arcanānas came with his son Śyāvāśva, and saw there the daughter of the king. Thinking that she might become his daughter-in-law, they reported the matter to the king. After a brief talk with the queen the king told them that his wife does not want to give her daughter to one who has not seen the Mantras. On their way back to the hermitage they meet Taranta and Purumīḷha who honoured them richly. Śyāvāśva's mind was deeply affected by the beauty and splendour of the king's daughter. As he lay reflecting, the Maruts appeared to him whereupon he questioned them, "who are you" ? (5.61.1). He became aware of their indentity and so praised them with 5.61. Having found out the hymn, the young Śyāvāṣva commissioned right with 5.61,17 and 18 on a message to Rathavīti. She fulfilled the mission and the king gave his daughter in marriage to him. The *anukramaṇī* seems to attach some more significance to the story of Taranta and Purumīḷha and the farmer's wife Śaśīyasī. syāvāśva speaks of the first coming of the Maruts to him also in 5.53. 1-5.

The song opens with the wonder and astonishment of the seer at the appearance of the Maruts. There is constant allusion here to the imagery concerning ladies. Ṭhe Maruts "stretch their thighs apart as women at the time of delivery" (3). They are bridegrooms having a lovely spouse (4). Then there is probably a praise of Śaśīyasī who threw embracing arms around Taranta who was praised by the seer (5). Here follow the beautiful verses :

6. "Yea, many a woman is more firm
and better than the man who turns
Away from Gods, and offers not.

7. "She who discerns the weak and worn,
the man who thirsts and is in want
she sets her mind upon the Gods.

8. "And yet full many a one, unpraised,
mean. niggard, is entitled man
only in weregild is he suchs'.

All these praise Śaśīyasī, but they often point to the incidents that have happened to him previously. The next two verses glorify her and the two kings. The next six verses again form a separate unit glorifying the Maruts. In the last triplet (17-19) the poet comes back probably to the episode of Rathavīti. Night is invoked and requested to carry his hymn, as if it were borne on a chariot, to the king. He gives the direction to the king's abode and with this the song closes. There is on the whole a faint reminiscence of that story of marriage here.[1]

The song of the Śārṅgas (10.142) has no story, for it is a simple glorification of Agni in eight verses of a harmless character. There are four authors Jaritṛ, Droṇa, Sārisṛkva, and Stambamitra each composing two verses. Oldenberg[2] and Sieg[3] relate this song with the *Śārangakopākhyāna* of the *Mahābhārata* (1.229-234), though the former does not fully believe that the latter story will explain the Ṛgvedic song. Sāyaṇa relates the story of *Khāṇḍava dahana* here.

This song is composed in three different metres—1 and 2 in *Jagati*; 3 to 6 *Triṣṭubh*; and 7 and 8 *Anuṣṭup*. Oldenberg, Grassmann and Ludwig deny the unity of this song while Sieg maintains it[4] There is no doubt that this song has a perfect unity and that it refers to some episode which we cannot decipher. It has certainly nothing to do with the *Śārngakopākhyāna*, though the *riks* 1, 7 and 8 almost find their echo there. Even though it is premature to read the *khāṇḍava* episode, yet it is likely that something like that must have happened. Agni is requested to keep the destructive lightning far away (1). As Agni begins to consume everything his paths resemble the deserts (3), He moves over hills and vales devouring, as if he were plundering the riches of an enemy after a battle As the wind blows and fans him, he shaves the earth like a barber (4). Finally, he is requested to take another path (7), and allow the flowery *Dūrva* grass and lakes full of lotuses to flourish (8),

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[1] Size. op. Cit. p.p. 50-64.

[2] Z.D.M.G. 39.79.

[3] Sieg : op. Cit. pp. 44-50.

[4] *Ibid*. p. 46.

The marriage hymn of the tenth book (X.85) can be taken as representing one of the earliest phases of the ballad. Narration is intertwined with addresses to Aśvins and Sūryā, and with certain spells chanted on the occasion. There is a simple, warm and hearty tone throughout, A marriage in general is the main theme, and as a case of ideal marriage that of Sūryā has been taken. Sūryā is the daughter of Savitar.

The ballad opens with an invocation to truth, which is the basic principle of the Universe. The first five verses are a complete unit by themselves, dealing with Sōma. These can be taken as a balled snatch attached to this hymn. *Riks* 6-16 deal with the actual marriage of Sūryā. Grassmann adds the seventeenth *rik* also here. Verses 18 and 19 dealing with the Sun and the Moon stand in a very loose connection to the entire ballad. Here Sūryā represents the Sun and Sôma, the moon. Verses 20-23 are a varied collection of formulae chanted when the bride mounts her chariot, while she is travelling, when she enters the husband's house, and on the next morning. Sūryā's dress occupies *riks* 34 and 35. The ceremony at the fire takes up the verses 36 to 41. After the bridegroom returns to his home with his wife, and offers sacrifice with fire *riks* 42 to 47 are employed. The bridegroom speaks for his wife and for himself in the forty, seventh one. Thus on the whole we have somewhat three separate ballad pieces wherein two can be said to be related in a way. Here some of these benedictions have a very close similarity to the magic formulas, which occupy nearly thirty songs in *Ṛgveda*.

The sixth stanza teems with personified abstractions of ritual verse, eulogistic hymn and non-vedic song. Raibhī was her bridal friend, Nārāśansī led her home. Her dress was lovely. Thought was the pillow of her couch; sight was the unguent for her eyes. She drove on the chariot throughout earth and heaven to approach her lord.

8. Hymns were the cross-bars of the pole,
   Kurīra Candas decked the car".

The Aśvins came as the bridesmen, but elsewhere (1.119.7) they are her husbands. Agni led the train. It is Sōma who wooed the maid. Her spirit was the bridal car, and the heavens were the covering thereof. Bright steers drove it to her husband's home. The steers kept in place by holy verse and Sōma were steady; and the two wheels were her ears. The axle of the car was the wind. The wheels were clean, and the path was tremulous in the sky, She mounted a spirit fashioned car.

The Aśvins arranged the marriage successfully on behalf of Sōma. In the ballad manner the poet begins to question the Aśvins, the reply being implied there itself :

15. "O Ye Two Lords of Luster,
    Then, when Ye to Sūryā's wooing came,
    Where was one chariot-wheel of yours ?
    Where stood Ye for the Sire's command ?"

This ideal marriage has a mysterious car whose wheels were her ears, and whose axle was the wind. The seers know these two wheels : one was kept concealed. These three might plausibly refer to the three spheres. And Sūryā's bridal ends with the famous invocation :

17. "*Sūryāyai dēvēbhyo mītrāya varuṇāya ca,*
    Ye bhūtasyu pracetasa idam tēbhyokaram namaḥ".

The next two stanzas are loosely knit into this hymn, but they have a fine literary touch.

In a veiled manner the Sun and the Moon are depicted glowingly :

18. "By their own power these Twain in close succession move;
They go as playing children round the sacrifice.
One of the pair beholdeth all existing things;
The other ordereth seasons and is born again.

19. "He born afresh, is new and new for ever :
Ensign of days he goes before the Mornings.
Coming, he orders for the Gods their portion.
The Moon prolongs the days of our existence".

Then follows a series of verses full of dramatic vigour, and lively action :

20. "Mount this, all-shaped, gold hued, with strong wheels
Fashioned of *Kinśuka* and *Śālmali*, light-rolling
Bound for the world of life immortal, Sūryā;
Make for thy lord a happy bridal journey."

And them Viśvāvasu, one of the Gandharvas, who is the protector of virgins, is requested to leave the bride as she has found a lord to protect her. He has to transfer his guardianship to some marriageable maid :

21. "Rise up from hence : this maiden hath a husband.
Seek in her father's home another's fair one,
And find the portion from of old assigned thee".

He must seek another willing maid, and leave Sūryā with her husband. The paths she has to take up are involved in the next one, and are requested to be straight in direction. Just before her departure are uttered the verses 24 to 26, and 31 to 33.

24. "Now from the noose of Varuṇa I free thee
Wherewith the Most Blessed Savitar hath bound thee
In Law's seat, to the world of virtuous action,
I give thee up un-injured with thy consort".

As Lanman observed, the noose is the tie by which the girl is bound to her father till the marriage. It may also be the girdle that was attached to her after she has been bathed, combed, and dressed for the marriage. From her father's house she is sent to be softly fettered there. The guardian of the pathways, Pūṣan, is invoked :

> "*Let Pūṣan take thy hand and hence conduct thee;*
> *May the two Aśvins on their car transport thee.*
> *Go to the house to be the household's Mistress,*
> *And speak as lady to the gathered people*".

And the same theme is taken up again after some four verses. Consumption which is a terrible and deadly disease, if it be inherited, the Gods are prayed to remove it. The wedded pair is wished a pleasant journey, free from any danger. Finally, we read the famous verse :

> 33. "*Sumangalīr iyam Vadhūr Imām Sameta paśyata,*
> *Saubhāgyam asyai dattvāyāthāstam Viparetanā.*

This is a very touching exhortation to the spectators, who have to remain away from the bride for a long time. They wish the best possible happiness and with heavy hearts they go their ways All of them come to look at her, to have a final sight before the inevitable departure.

Stanzas 27-30 are addressed to the bride and the bridegroom soon after their arrival at the latter's home, They are couched in the beautiful words :

> 27. "Happy be thou and prosper with thy children here :
> Be vigilant to rule thy household in this home,
> Closely unite thy body with this man, thy lord,
> So shall ye, full of years, address your company".

The next three stanzas talk about the evil spirits and their dispersion. Her hue is blue and red; the husband is bound fast in bonds, while her kinsmen thrive :

> 28. "*Edhante asyā jñātayaḥ patir bandheṣu badhyate*".

She has to give away the garment soiled by the body and attend her lord as a wife, now that the female fiend has got her feet :

29. "*Kṛtvaiṣā padvatī bhutvy ā jāyā viśate patim*".

When his body glistens with the wicked fiend, it is unlovely, as he wraps the garment of his wife about his limbs. These robes are again taken up in 34 and 35.

34. "Pungent is this, and bitter this, filled, as it were
With arrow barbs Empoisoned and not fit for use.
The Brāhman who knows Sūryā well
Deserves the garment of the bride.

35. "The fringe, the cloth that decks her head,
And then the triply parted robe,...
Behold the hues which Sūryā wear :
These doth the Brāhman purify".

In the next verse the bridegroom addresses the bride taking her by the hand :

36. "*Gṛbhṇāmi te saubhagatvāya hastam*
Mayā patyā jaradaṣṭir yathāsaḥ".

He takes her hand into so that they may together grow old. The Gods have given her to be the mistress of his household :

37. "O Pūṣan, send her on as most auspicious,
Her who shall be the sharer of my pleasures;
Her who shall twine her loving arms about me,
And welcome all my love and mine embraces".

In short she must live her complete life with him and be a real wife out and out. For the sake of Agni, they brought Sūryā, as the fire-cult starts from the day of the marriage in the household. Accordingly Agni is requested to bless the wife with children We are told that Agni gave her back with splendour and plenty of life; they bless the bridegroom with long life. The typical bride is married first to Soma, to whom she originally belongs. Then the Gandharva, the guardian of the virgins, marry her. The third Lord is Agni, the sacred fire round whom she walks in the marriage ceremony and after. The fourth husbband is the human one.

The concluding six verses of the hymn form again a separate unit in that they refer to the offerings in fire after marriage; and a host of blessings and wishes are heaped upon them. They are received with 42-44 and the ballad ends with an invocation to the Gods by the bridegroom for his wife and for himself.

The Gods are requested to bind them close together.

> 47. "*Sam anjantu Viśve devāḥ*
> *Sam āpo hṛdayāni nau*
> *Sam mātariśvā sam dhātā*
> *Sam u deṣṭrī dadeātu nau*".

Their hearts must be made one. This *rik* recalls the invocation to unification in the last hymn of the Saṁhitā; and it is a happy finishing touch.

This is one of the most highly imaginative poems that we ever have in Vedic literature. As it is a ballad fabricated first at the time of the institution of marriage in the society, it has passed through many generations and consequently its authorship is shrouded in deep mystery. Sūryā desired a husband and her father gave her to Sōma. This ideal marriage forms the basis of a mighty imaginative development coloured deeply with imagination and the heavens too are obliged to take part.

It cannot be known from the text who the first lord of Sūryā, the father of Pūṣan is. It may be Sōma as 10.85.9 implies........."He was Sôma who wooed the maid, and the groomsmen were both the Aśvins." Sūryā was the *deṣṭra*, who is to give away the daughter in marriage (10.85.15). Subdued by love the deities gave the strong, vigorous and swiftly moving Pūṣan to Sūryā (6.58.4). But again Pūṣan is his mother's suitor, he who loves his sister, his sister's lover (6.55.5,4). When his love impelled him, Pūṣan went to Arka (6.49 8). When Sūryā was to be given in marriage Pūṣan went to the Sun as a messenger of the gods, and also as a suitor. Subdued by love, he went on embassy, desirous of glory (6.58.3). He is his mother's suitor (6.55.5); Nāsatyas, who cherish men like

Pūṣan himself, as gods for glory, arranged and set in order Sūryā's bridal. (1.184.3). On their three wheeled chariot Aś.ins came, probably on behalf of Sōma, as wooers unto Sūryā's bridal (10.85 14,15). Then Sūryā who came for friendship to avail herself of the services of these bridesmen, elected them as husbands (1.119.5). The youthful daughter of the Sun, delighting in them, ascended their chariot (1.118.5). All the deities assented within their hearts as they reached the Sun first in the contest and won his daughter (1.116.17). All the gods agreed to the proposal, and as son Pūṣan elected them as fathers (10.85.14). This, in short, is the ballad of Sūryā.[1]

The story of Saraṇyū is another interesting ballad having a legendary and mythical character. The very opening has a magic glow arresting our attention. Bloomfield translates the first two verses of 10.17 as : "Tvaṣṭar is instituting a marriage pageant for his daughter' :[2] At this news all the people of this earth came together. Yama's mother while being married, the wife of mighty Vivasvat disappeared. They hid away the immortal woman from the mortals : making a *savarṇā* they gave her to Vivasvat. Moreover, what that was, she bore the two Aśvins. She abandoned, you know, two paris, Saraṇyū". Here we are told seven important things. Sarañyū is the daughter of Tvaṣṭar, mother of Yama, wife of Vivasvat and an immortal. She made a double in her image. She is the mother of Aśvins and the divinity who abandoned the two pairs of twins.

As Bloomfield well points out there is a *śleṣa* here on the word *savarṇā* which means "one like Saraṇyū in appearance, and like Vivasvat in character". "Several expressions are evidently intended to veil the sense of the statements prior to the answer". She did not bear Yama by the time of h r marriage thought it is said here, "Yama's mother while being married...". We are not specifically told that the gods gave her to Vivasvat; nor is it said that Saraṇyū became a mare.

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1. Pischel : Vedische Studien I.29.
2 . J.A.O.S. Vol. XV. pp. 173 ff.

In adnition to these reasons, Bloomfield gives another reason for terming the song, a *Brahmodya* or a riddle. "The style abounds in ellipses. The bridegroom is not mentioned in the first half of the opening verse, but in the second half; the marital career has gone ahead. The second stanza does not tell us how she bore Aśvins". There is "an air of playfulness" throughout. Further, we are told "*Idam viśvam bhuvanaṁ saṁ etī*". It is a sort of *svayamvara*. Tvaṣṭar gave his daughter to a mortal but there were no mortals by the time of this marriage. "She objected to the alliance, or at least was indifferent to it". She begets Yama and Yamī, the first mortals. Only after this, "the feeling that she is the victim of a mėsalliance gains ground more and more".

This ballad consists of only two stanzas. The remaining verses form an address to the soul of the departed. But there is again a change of tone from the fifth verse. Bloomfield remarks that the fifth verse is the opening of the auspicious part of the hymn.

CHAPTER NINE

BALLADS OF ASSOCIATION AND LOVE

1. Ṛgveda abounds in ballads of human sentiments besides the mythological and philosophical ones. These hymns touch the vital chords of human life. They deal with significant experiences in the life and represent a beautiful interpretation of life. They have no ritual colouring. Besides, they are social. The evolution of this ballad reveals plainly that it is a product of the society. It is the creation of the social consciousness. It transcends the individual and manifests the objective aspirations and dreams of the cultural unit concerned. As such it is here that we have to seek the pure ballad from.

These ballads form into three main groups, In the first we have the ballads of superstition like Vaśiṣṭha's hymn to the frogs. It reflects an aspect of the society which was growing sceptical. Next we have the martial ballads reflecting the spirit of the age in its political setting. Finally, we have the ballads of association dealing with normal, abnormal and supra-normal human tendencies and feelings towards love. It is here that the spirit of culture manifests itself as an aesthetic and spiritual whole.

From the standpoint of form too these three types represent a maked advance over the preceding. The ballad of superstition is an advance over the mythological in the sense that the former is more coherent and has an organic unity. The martial ballad brings us nearer to human life. In the ballad of association we participate in human life itself. This gradation manifests the development of form and thought of the ballad.

2. The famous ballad of the frogs (VII. 103) is a ballad of superstition composed by Vaśiṣṭha. Max Müller read into this panegyric "a satire on the priests, and it is curious to observe that the same animal should have been chosen by the vedic satirist to represent the priest, which by the earliest satirist of Greece, was selected as the representative of the Homeric heroes".[1] Von Schroeder believes that the actors actually had the masks of the frogs and enacted this rain spell[2]. Even Deussen regards it as a parody on the ritual songs and a malicious satire on the Brahmans. M. Haug and Bloomfield have held that this is a magic incantation, used as a rain-spell. The frogs can bring forth water, and hence the comparison with the Brahmans, observes Winternitz. It is a sort of flattery to the frog.[3] The previous hymn addressed to Parjanya (VII. 102), and this one are employed even today in times of great drought. Keith considers this to be nothing but a rain-spell. But there is neither satire, nor parody in this hymn.

The frogs are compared with Brahmans. Like the Brahmans who take up the vow of silence, the frogs lie in the dry season, and when rain comes Parjanya inspires their voice :

> "What time on these, as on a dry skin lying in the pool's bed, the flood of heaven descended.
>
> The music of the frogs comes forth in a concert like the cows' lowing with their calves beside them."[4]
>
> "When the rain comes, they greet each other with cries of pleasures—merry croaking—as a son his father".

All varieties of frogs combine with their voices. One repeats the croaking of the other, as the pupils repeat the words of the teacher, while studying the Veda. Gomāyu, Ajamāyu, Pṛśni, Harita and all other frogs bear the same name, and

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1. Ancient Sanskrit Literature, p. 494.
2. Mysterium und Mimus, pp. 396, 407.
3. History of Indian Literature, I, 111.
4. RV., VII, 103, 2.

gathering round the pool clebrate the dawn of the rainy season, just as priests at a sacrifice sit singing around the brimful vessel. They modulate their voices diversely. And the ballad ends with the verse :

> "Low-bellow and goat-bleat have granted rīches, and green and spotty have vouchsafed us treasure. The frogs who give us cows in hundreds lengthen our lives in this most fertilising season".[1]

They have granted riches since they alone proclaim first the dawn of rain, which is the ferlilizer.

There is humour, irony. wit and fun, if it is viewed from a different angle. Even otherwise it is impossible to refuse to notice the humour, irony and fun throughout the ballad. Von Schroeder takes it as a Mimus and Haug elucidates it with frog masks, animal masks and dances pertaining to them.[2] For Keith it is essentially a rain-spell.[3] But the character of the song is enigmatic. It is a satire viewed from one angle; from another it is a genuine piece of flattery. It is mostly a ballad of superstition, revealing a remarkable observation of nature.

3. Three hymns of the seventh book (VII. 18, 33, 83) celebrate the glory of Sudās, who was led by the great Vaśiṣṭḥa. Keith calls them "the family expression of joy over the victory of the great king, one of the few whose names are more than words to us in vedic history".[4] Indra being the protector of king Sudās, gets his share of praise in the hymn VII. 18. And it is said of Indra :

> "Like a king among wives thou dwellest : with glories, as a Sage, surround and help us. Vaśiṣṭha hath poured forth his prayers, desiring to milk like a cow in goodly pasture".[5]

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1. RV., VII, 103, 10.
2. Brahmana und die Brahmanen.
3. JRAS. 1911, pp. 979ff.
4. JRAS., 1911, p. 997.
5. RV., VII, 18, 2,4.

From the next verse onwards we hear of the exploits of Sudāsa, King of the Tṛtsu tribe. With the help of Indra he crossed the deep river Paruṣṇī and made the Śimyus fly, some of whom were drowned in the waters. Turvaśa was eager for spoil like hungry fishes, and the Bhṛgus and the Druhyus became his allies; these two were probably vanquished. The Pakthas, the Bhalānas, the Alinas, the Śivas, and the Viṣāṇins together marched against Sudāsa to whose aid came Indra, the comrade of the Aryan. As they wanted to make the Paruṣṇī fordable and began to dig channels, the water came over them and many were drowned :

> "They went like kine unherded from the pasture,
> Each clinging to a friend as chance directed.
> They who drive spotted steeds, sent down by Pṛśṇī,
> Gave ear, the warriors and the harnessed horses"-[1]

The Maruts also helped the king and scattered all his enemies in their lust for glory—

> As the skilled priest clips grass within the chamber,
> So hath the Hero Indra wrought their downfall."[2]

All the enemies surrendered, as Indra helped the king, like the free waters rushing downward. Indra gave the rest various roads, probably to enable them to fly in all directions. This is a pungent stroke of humour at the cost of the retreating forces. Not only did Bheda capitulate, but also the Ajas, Śigrus, and Yakṣas brought the heads of the horses as a tribute. From the 22nd verse we have a dānastuti, a celebration of the prince's liberality.

The first six verses of the hymn VII. 33 form one ballad about Sudāsa, the remaining stanzas constituting another about Vaśiṣṭha, in a mystic mood. Indra is spoken here as preferring the Sōma pressed by the Vaśiṣṭhas, the family priests of Sudāsa, to that of Pāśadyumna, a rival king. And with

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1. RV., VII, 18, 10.
2. RV,, VII, 18, 11.

Indra's help Sudāsa was successful in his fight with the ten kings :

"Like thirsty men they looked to heaven, in battle
With the ten kings, surrounded and imploring.
Ten Indra heard Vaśiṣṭha as he praised him,
And gave the Tṛtsus ample room and freedom.
Like sticks and staves wherewith they drive
The cattle, stripped bare, the Bhāratas were found defenceless :
Vaśiṣṭha then became their chief and leader :
Then widely were the Tṛtsus' clans extended."[1]

In a subsequent hymn VII. 83 Vaśiṣṭha performs a thanksgiving ceremony to Indra and Varuṇa, who bestowed victory upon Sudāsa in his fight with the ten kings. And the hymn opens :—

"Looking to you and your alliance, O ye Men, armed
With broad axes they went forward, fain for spoil...
Where heroes come together with their banners raised,
In the encounter where is naught for us to love,
Where all things that behold the light are terrified,
There did ye comfort us, O Indra-Varuṇa."[2]

The actual battle field is picturesquely and with a mighty effect painted in the next verse :

"The boundaries of earth were seen all dark without;
O Indra-Varuṇa, the shout went up to heaven.
The enmities of the people compassed me about.
Ye heard my calling and ye came to me with help."[3]

The aid of these two divinities is solicited on the decisive day; for

"the white-robed Tṛtsus with their braided hair,
skilled in song worshipped you with homage and with hymn."[4]

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1. RV., VII, 33, 5, 6.
2. RV., VII, 83, 1, 2.
3. RV., VII, 83, 3.

RV., VII, 83, 8.

The hymn VII. 16 describes the fight between the Vṛtras and Sudāsa and other Kings. There is a stray reference to Sudāsa in VII. 53.3 These references and the three hymns dealt with above bespeak of the existence of a ballad cycle on the victories of king Sudāsa over the Ten Kings. with Vaśiṣṭha as the guide. They have enough importance not on the literary side but on the historical and political. A detailed knowledge of these ten kings, who are shrouded in oblivion, is lacking in these three or four ballads, as it has become by this time, a fact of the half-forgotten times.

The hymn VII. 33 contains two ballads. The concluding eight verses celebrate the birth and features of Vaśiṣṭha in the ballad manner. He has become a mythical personage here. and is even identified with Agni. Indra is the supposed speaker of this ballad The features of Vaśiṣṭha evoke splendid figures of comparison, where imagination performs amazing feats, The glowing glory of the Sun, the unfathomed bottom of the sea, and the swiftness of the wind are compared to his splendour, profundity and movement. From the tree of life the Apsaras brought forth Vaśiṣṭha, who is a form of the lustre of the lightning. Agastya, who was born in the same way as Vaśiṣṭha, brought the latter down to men.

'Born of their love for Urvaśi, Viśiṣṭha,
Thou, priest, art son of Varuṇa and Mitra;
And as a fallen drop, in heavenly fervour,
all the gods laid thee on a lotus blossom..'[1]

He was "destined to wear the vesture spun by Yama" and was accordingly born to Urvaśi. It is from the pitcher that both Agastya and Vaśiṣṭha are said to have sprung up; the ballad ends with an exhortation to the Tṛtsus—

"He brings the bearer of the land and of man;
first shall he speak bringing the stone for pressing.
With grateful hearts in reverence approach him;
to you, O Patṛdas, Vaśiṣṭha cometh."[2]

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1. RV., VII, 33, 11.
.2 RV., VII, 33, 14.

Here the ' language is throughout noble, select, and fluent, and it is the best poem of the seventh book. Originally it was in the form of an ākhyāna. At any rate it is a homogeneous hymn."[1]

The war song of the tenth book (X. 103) is a prayer for aid and victory. It is more or less an invocation to Indra, the chief martial deity. His associates Bṛhaspati and the Maruts automatically follow in the train of the invitation. Sōma and the sacrifice are offered to Indra and Bṛhaspati as a dakṣiṇā for their anticipated leadership. The last four stanzas are a sort of exhortation to the fighters, infusing in them courge, spirit and a sense of personality and honour. And the farewell speech to the troops that are about to enter the battlefield, concludes :

"Advance, O heroes, win the day.
May Indra be your sure defence,
Exceeding mighty be your arms,
That none may wound or injure you."[2]

The war song of the sixth book (VI. 75), which later on became a sort of ware incantation, has a great charm and poetic beauty. Imagination was utilized to the fullest extent by the poet. This was originally a ballad of war, though it was employed later on only as a spell or charm. The first three verses themselves make a perfect war song.

"The warrior's look is like a thunderous rain cloud's
when, armed with mail, he seeks the lap of battle."[3]

The thick mail protects the warrior from all regions. There is a delicate literary touch as regards the bow string :

"Close to the ear, as fain to speak, she presses,
holding her well loved friend in embraces.

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1. Geldner, Vedische Studien II, 129-155.
2. RV., X, 103, 13.
3. RV., VI, 75, 1.

> Strained on the boar, she whispers like a woman—
> his bowstring that preserves us in the combat."[1]

The bowstring has become a lady in their imagination, with the arrow as her well loved friend. Her whispering like a a woman is the faint sound made by the string while it is being drawn to the ear. And it is interesting to note that Home compares this sound with the voices of a swallow. The two ends of the bow give further room for their rich fancy—

> "These, meeting like a woman and her lover,
> bear, motherlike, their child upon their bosom "[2]

The arrow is their child, that scatters their foes. In the next verse the quiver is called the father of sons and daughters. This quiver clangs and clashes as he goes to the battle, where he defeats the opposing bands. The stray, controlling reins are said to declare the will of him who drives. The rathavāhana, where the chariot was placed when not in war, is his oblation.

After a small digression of two stanzas over the Pitars, we are brought back to the field of war that is enveloped in an atmosphere of the fairy land. The point of the arrow has become the object of fancy—

> "Her tooth, a deer, dressed in an eagle's feathers,
> bound with cow-hide, launched forth, she flieth onward."[3]

The point of the arrow is probably made of the deer's horn attached to the shaft with leather strings. The butt of the arrow is feathered. The whip becomes personified and its activities obtain a fanciful observation—

> "He lays his blows upon their backs,
> he deals his blows upon their thighs.

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1. RV., VI, 75, 3.
2. RV., VI, 75, 4.
3. RV., VI, 75. 11.

Thou, whip, who urges horses,
drive sagacious horses in the fray."[1]

The brace fastened on with leather strings and worn on the archer's left hand is the subject of the next verse. It is well-skilled, and guards the man heroically.

> "It compasses the arm with serpent windings, bending away the friction of the bow string."[2]

The arrow is sent forth being whetted by the sacred hymn.

"Loosed from the bow-string fly away,
thou Arrow, sharpened by our prayer,
go to the foes, strike them home,
and let not one be left alive."[3]

Just as boys whose locks of hair are yet unshorn, who are not yet initiated, play and fall wherever they like, so do the arrows fall where they want to. The vital parts of the warrior are covered with the armour, while king Soma clothes him with Immortality.

Ekadyū's hymn of the eighth book (VIII. 69) is a prayer for success in a coming chariot race. And as usual the favour of Indra is solicited from the beginning. The person is eager to win the fame of victory and seek the prize. In return for the offerings and praises that exalt them, the Gods and Goddesses are called upon to aid him early and make him victorious,

The hymn to Dadhikrā (IV. 38) is a fragment of a ballad referring to an actual war-horse. As a hungry falcon swoops downward, it speeds to glory. He rushes amidst the rows of cars in pleasure like a bridesman. It has even become proverbial to say that Dadhikrā has sped forward with his thousands. He overspreads the five peoples with vigour, as the Sun lightens the waters.

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1. RV., VI, 75, 13.
2. RV., VI, 75, 14.
3. RV., VI, 75, 16.

4. Juhū's song of the tenth book (X. 109) is a famous ballad, which is obscure in many places being a fragment. Juhū or vāk, observes Sāyaṇa, is the wife of Bṛhaspati, who is no other than Brahmā. She is deserted by her husband as some defect was said to have possessed her. The gods cured her, expiated the sin, and restored her to her lord. Without feeling shy Sôma first handed her over to Bṛhaspati. And herein seems to lie the origin of the famous story of Tārā and Śaśāṅka. But others maintain that the wife of a Brāhman appears to have been taken to his home by a Kṣatriya, and then restored. But it is a ballad of a very remote antiquity as the name of the composer and as its fragmentary nature clearly prove.

The boundless sea, Mātariśvā, the fierce glowing fire and the heavenly floods exclaimed against Brahmakilbiṣa. Without a feeling of shame Sōma restored the consort of Brahmā to her husband. Mitra and Varuṇa were the invitees. Agni as hotar took her hand and led her. All of them in one accord spoke that she was the wife of Brahmā; and her lord must take her by the hand. She did not stay for a herald to conduct her; and thus is the kingdom of a ruler guarded. The seven sages exclaimed, "Dire is a Brahman's wife led home by others; in the uppermost heaven she plants confusion". Gods men and kings restored the Brāhman's wedded wife, and freed themselves from sin.

There is an amusing story about Ghoṣā in the Bṛhaddevatā (VII. 42.48). "Ghoṣā, the daughter of Kakṣīvat, was disfigured by an evil disease and remained in her father's house for full sixty years. She fell into a great grief thinking, 'without son or husband, I have reached old age in vain, I will therefore resort to the Aśvins. Since my father, by propitiating them, obtained youth, long life, health, power, poison for slaying all beings, I, his daughter, would obtain beauty and good fortune, if to me also were revealed formulas in which the Aśvins shall be praised by me'. As she reflected thus she saw the two hymns X. 39 and 40. "The two divine Aśvins were pleased.

Entering her, they made her age-less, free from disease, and beautiful. They gave her a husband and the sage Suhastya as a son."

Ghoṣā refers to herself as growing old at home and requests the aid of the Aśvins, for she has neither kin nor friend, nor ties of blood. They have to save her from the curse, probably leprosy, which prevented her marriage. She alludes to many of the great aids these two divinities had done in days gone by, and invites them to accept the song, which she has decorated like a maid to meet the bridegroom, brought it forth like a son.[1] The next song continues the same strain, and last she asks them to tell her 'how the youth rests within the chambers of the bride' and she expresses her longing to marry and beget children.[2] Here is much of the questioning spirit born out of astonishment.

The story of Apāla as narrated in the Bṛhaddevatā, (VII. 99-108) makes her a daughter of Atri and a victim of skin disease. Having seen her in the lonely hermitage of her father, Indra fell in love with Apāla. By penance she came to know of Indra's intentions. One day as she went to fetch water, she saw Soma at the edge of the water and praised it with VIII. 80.1. Having pressed it in her mouth she invoked Indra with VIII.80.2. Indra came and drank the juice from her mouth. She praised him with VIII. 80. 4-6 and requested him to let her have abundant hair, faultless limbs and fair skin. "Indra passing her through the carriage apperture, (between the body) of the car and the yoke, drew her forth three times." Then she became fairskinned.

This song assumes the magnitude of a ballad. The opening verse is exactly like that of a ballad, and evokes immediately the interest in the story—

> "Down to the stream a maiden came,
> and found the Soma by the way.

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[1] RV., X, 39, 3, 6, 14.

[2] RV., X, 40, 11-13.

> Bearing it to her home she said,
> 'For Indra will I press thee out,
> for Śakra will I press thee out."

She asks Indra to drink the Soma she has pressed with her teeth, along with grain, curds, cakes and songs. The indu flows for Indra, who must cause to sprout again three places—viz. her father's bald head, his field, and her waist. Indra accordingly cleansed her thrice through the hole of the car, of the waggon, and of the yoke, and gave her sunlike skin.

There is a short ballad snatch (VIII. 33.19) regarding Vyamśa's sister. The Bṛhaddevatā observes (VI. 76.77) that Indra made love to a Dānava woman, who addressed Indra with VIII. 33.19, as he appeared with the characteristics of a woman. She is the eldest sister of Vyamśa and Indra loved her with his youthful desire. According to Sāyaṇa this verse is addressed to Āsaṅga-plāyogi, when he was a woman. Sāyaṇa observes that "Āsaṇga, son of king Plāyoga, was, owing to a curse of the gods, turned into a woman, but afterwards was, by the favour of Medhyātithi, restored to manhood by the power of penance." "He consequently bestowed much wealth on the seer (VIII. 1. 30-33) and was praised by his wife Śāśvāti, daughter of Aṅgiras" (VIII. 1. 34). "Soon after her husband was restored to his lost manhood and vitality his wife Śaśvatī addressed him in joy : "Now art thou' well, my lord, and shalt be happy." (VIII. 1.34). "Cast down your eye. Don't look up. Have your feet close. Let none see what thy garment veils, for thou, a Brahman, hast become a dame" (VIII. 33.19). All these are riddles as they are snatches from ballads which we do not possess now.

The famous hymn of Trita (I. 105) is another beautiful lyrical ballad. It is the 'tragedy of the well,' familir to us in the unforgettable stories of Devayāni and Upaṃanyu. This song is ascribed to Kutsa or Trita, but it occurs in the Kutsa group of songs (I. 94-98; 101-115), having the famous Kutsa refrain; and as the concluding verses signify, it is but probable, as Geldner observes, that Kutsa the younger, who is the speaker of the last three verses, made, or even refashioned the 'well-song' of the older Trita about the enclosure. All the other verses are spoken by Trita, recounting his feelings all through the day in a choice diction and poetic imagery. And consistent with the ballad tradition it has a refrain—"*Vittam me asya rodasī*"—for eighteen verses only, as the last is again the family refrain.

In the next hymn we hear about the sage Kutsa who was sunk in the pit (I. 106.6), while in this hymn itself we read, "This Trita Āptya knoweth well and speaks out for brotherhood"- The Avesta gives a very confused account of Trita. "Āthwya was the second person to prepare Soma, and a son was born to him, Thrāetaona of the heroic tribe. He smote the dragon Dapāka, three-jawed and triple headed, six eyed with thousand powers, and of mighly strength, a lie-demon of the Daevas. Thirta was the third to prepare the juice. He brought forth two sons—Urvākhshya ana Keresāspa, the one a judge confirming order, the other a youth of great ascendant, ringlet headed: bludgeon bearing. He who smote the horny dragon swallowing men, and swallowing horses, poisonous, and green of colour, over which, as thick as thumbs are, greenish poison flowed aside, on whose back Keresāspa cooked his meat in iron cauldron at the noon-day meal; and the deadly, scorched upstaved, and springing off, dashed out the water as it boiled. Headlong fled affrighted manly-minded Keresāspa."[1] Trita killed Atri before, and Indra simply enacts the more original victory. Trita is the most helpful of the Sāmas, as the Avesta notices. The Avesta has Trita and Āptya, while the Ṛgveda has only one man with the name Trita Āptya; but the former does not contain anything about the tragedy of the well. Dīrghatamas had to fight with a dāsa named Tritana (I. 158.5). As a god Trita is frequently mentioned along with Indra, Vāyu and the Maruts; he is also known in Ṛgveda as a sage.

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[1] 1. Meal's Translation of Yaśnas : The yaśt-Yaśna 9.7-11 (Sacred Books of the East, vol. 31).

The song of the well (I. 105) opens with an enchanting background of the entire situation. The Moon runs in the heaven with beautiful wings, and shines in the waters. The stars or the rays of the moon are the lightnings with golden wheels. The moon reminds the seer of the nocturnal friends and joys that he must miss. Men crave and gain their wish, but he could not. "Let not the Sun," he thinks, "fall from the sky," so that he can get his offerings of Soma and the like. Then he proceeds to question the spirit of justice. Where do they come, then, his good works ? Is there no more justice in this world, to help him ? Where is the divine, ancient law, and who is its new diffuser ? For burning cares consume him as the wolf assails the thirsty deer. The seventh and eighth stanzas bring forth his situation, past and present. Once he sang full many a song when Soma flowed. But now,

> "*Like rival wives on every side*
> *enclosing ribs oppress me sore.*
> *O Śatakratu, biting cares devour me,*
> *singer of the praise, as rats devour the weaver's*
> *threads.*"[1]

This verse belongs to the inventory of well songs and is repeated in X. 33.2, 3. At this stage his eyes suddenly fall on the seven rays of the heavens. They can be the rays of the sun or the seven stars; the Pleiades seems to be intended. His house and family extend to those regions. They should take mercy on him out of family interest, as their fate hangs at his deliverance. The night moves farward and approaches the end ; the stars go down. He requests the sinking stars to convey his message to the gods and return. And it is morning.

> "*High in the mid ascent of heaven*
> *those birds of beauteous pinion sit.*

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1. RV., 1, 105, 8.

Back from his path they drive the wolf
as he would cross the restless floods."[1]

The stars are the Suparṇāh, and the Moon is the wolf. The Sun has risen; and "Truth is the Sun's extended light". Then he is reminded of the morning offerings; and invokes the gods; and in his mind he carries out the morning offerings. Varuṇa delivers the holy song to him. The Sun mounts high. And finally the narrator tells us that Trita, when burried in the well, called upon all the gods to deliver him in this way.[2]

5. The song of Mudgala (X.102) has led two eminent scholars. Geldner and Bloomfleld, to two different conclusions. The former takes the ballads and stories of Ṛgveda as they are in their historical value, though he often tries to read modern life, courtly manners and sportive dealings with women into them. The latter tries to make mythology out of the songs and stories, taking them to be symbolic of some sacrificial values. According to him and Keith an overwhelming number of the songs of Ṛgveda are mainly written for the rituals.[3] Charpentier disbelieves correctly in such a contention.[4]

According to Geldner, Mudgala is an old gentleman, who enters upon a race without having any racing chariot. He has an ordinary ox-cart and one steer. He disguises it like a race chariot, and yokes a drughaṇa, a block of wood, or a wooden ox, as the second one. It completes the span, and smashes the competitors. His young couragous wife drives it and wins the race.[5]

Pischel gives another version of the story. The buffaloes were yoked, The charioteer Keśin inspires the buffaloes with loud cries and competes with Mudgala and his wife. One of the opponent's animals has drunk too much water, and hence

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1. RV., X, 23, 11.
2. See Geldner, Vedische Studien III, 168-178; Ṛgveda I.
3. JAOS., s, 17, 177, JRAS., 1911 p. 1006.
4. Die Suparna Sage, p. 86.
5. Vedische Studien, II, 1-16, see RV., X, 102, 4-6, 9.

stops in the middle to relieve himself. The other falls down and Mudgala is enabled to win.[1]

Ṣaḍguruśiṣya tells us that all the cattle of Mudgala excepting one old steer were stolen by the thieves. Mudgala yokes this and a drughaṇa, pursues them, leaves the cart to the guidance of the drughaṇa and wins back his cattle. According to Sāyaṇā, Mudgala pursues with the ox singly. He finds the drughaṇa on the way, throws it and wins back his herd. Yāska observes (IX. 23) that Mudgala, son of Bhṛmyśva, participated in a contest and won the race. Durga adds, "Engaging in a contest, owing to the absence of a second ox, he yoked the drughaṇa with the bull; directed him with his divine power, and ran a race with the king and conquered him".

Von Schroeder takes it, as usual, as a cult drama and adopts Geldner's interpretation with all the loose life and slang, the lusty but ill-mated Mudgalānī and her old and impotent husband.[2] Bergaigne construes it as a symbolic piece,[3] and Henry adopts it as mythological.[4] Geldner and Oldenberg have here an earthly story in a mythic colour. For Charpentier it is a riddle, the solution remaining uncertain.[5]

Bloomfield regards this hymn as an Indra-myth.[6] He denies any race here. Āji simply means a contest for prize. Indra alone is āji kṛt (cf. VIII 45.7 etc.). Pṛtanājyeṣu in X 102.9 means "performing heroic deed on behalf of many people." Drughaṇa is hammer and the tradition supports it. "The theme of the hymn is a battle and in the course of it a hammer plays an important and singular role."[7] Indrasenā,

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[1] *Ibid.*, I, 124. See RV., X, 102. 4-6, 9.

[2] Mysterium and Mimus, p. 346.

[3] Religion vedique, II, 280 ff.

[4] Journal Asiatique, 1895, 11, 516 ff.

[5] Die Suparna Sage, pp. 102, 193.

[6] Z.D.M.G. 48, 541-564.

[7] *Ibid.* p. 547.

Senā, and Mudgalānī are all identical terms implying the missile of Indra, along with their more abstract later personification Prāsanā.[1] The missile being Indra's wife, it must be the daughter of its fashioner; and the fashioner the father-in-law of Indra.[2] So in X. 102, "it is the aggressive force of Indra, his missile, personified as a female, who then shades off into and blends with other female personifications of Indra's salient quality, his warlike might."[3] Drughaṇa, Kūṭa, Mudgara, and Mudgala are all identical with Vajra, the bolt. "Senā is the female embodiment of Indra's forces, and Vajra of the male. This is the rock-bed upon which the genre has grown up in X. 102".[4] Indra is the Vṛṣabha spoken of in this song. "The chariot in the opening verse is an ordinary one filled up with a cunning device to resemble a chariot. It is the most general sort of invocation addressed to Indra," on the eve of preparations for a contest.[5] We do not know anything about the supposed old age of Mudgala. It is the animal which is lusty and old.[6] Mudgala is not an impotent one (see X. 102. 8cd.); and "he did participate in the battle along with Mudgalānī (see X. 102. 2.6).[7] The verses 1, 3 and 12 are perhaps by a Purohita, who has in charge the management of war for some king. And the water myth of Indra occurs in the eight verse.[8]

Drughaṇa is a riddle in the text, and the traditional account varies in interpreting this term in terms of the story. Ṣaḍguruśiṣya explains it with Mudgara, hammer. Yāska offers the etymology "Drumaya ghanaḥ." It is certainly made up of wood. As Geldner has pointed out, drughaṇa is to be taken as the yoke-companion of the steer in the ninth verse. It runs with the cart, and its niśpādaḥ fies up to Mudgalānī (6). It lies on the field as the race comes to an end (9). In the return journey they bring it, and it reaches beyond the pole (10), As such this drughaṇa could not be a simple hammer, but only a spare part of the missing second steer. It is an artistic piece of a wooden bull. Geldner accepts that this new interpretaton modifies his and Pischel's views stated previously.[1]

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[1] *Ibid.* p. 549.
[2] *Ibid.* p. 551.
[3] *Ibid.* p. 552.
[4] *Ibid.* p. 553.
[5] *Ibid.* 554-555.
[6] *Ibid.*, p. 559.
[7] *Ibid.* p. 562.
[8] *Ibid.* p. 563.

Durga and Ṣaḍguruśiṣya interpret drughaṇa as something to be yoked to a cart or chariot, while Sāyaṇa makes it out to be a hammer. Yāska too believes that it is yoked to the cart. Bṛhaddevatā follows this account and considers Indra as the owner of this drughaṇa.[2] All these considerations point to the conclusion that Geldner is correct in taking drughaṇa as a wooden steer. Moreover it is said in the tenth verse that they do not give hay or water to this drughaṇa.

The other contention of Bloomfield, that Mudgalānī or Indrasenā represents the missile of Indra, while Mudgala is the bolt, is purely a mythological reading that has no value here. Whether the poets of the Vedic times imagined these symbolic things, is impossible to affirm conclusively. In the Mahābhārata[3] Mudgala is a seer. There is nothing in this song to show that Mudgala is after all a bolt, excepting a false association of the name with Mudgara. Mudgalānī is called Indrasenā,[1] who is taken to be a Kṣatriya lady by Oldenberg, and the missile of Indra by Bloomfield in X 102. 2 and 6. In the second verse it is said that "the charioteer in the quest or fight was Mudgalānī; she, Indrasenā, won the prize". In the sixth verse we read "As the bull ran swiftly with the car behind it,

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1. Vedische Studien, II, 3, 4; I. 124, 138; see also RV., X, 102, 6, 9, 10.
2. Bṛhad Devatā VIII, 12.
3. Mahābhārata, III. 113; 22; IV, 21, 11.
4. RV., X, 102, 2.

the closely tied hair of the charioteer was loosened and pressed close upon Mudgalānī." The term Indrasenā occurs only in the second verse, and there it is clearly intended to be a proper name. In the sixth there is nothing to presume that Mudgalānī is not a human being.

The third contention of Bloomfield is that the Vṛṣabha yoked to the chariot is no other than Indra. He reads the Indra myths in two verses.[1] Now the first half of the opening verse can be taken with Geldner as Mudgala's address to his wife, and the other half to Indra : "Let Indra speed the car for you, and o Indra, favour us in our dealings with the enjoyers of our wealth". Here Mudgala, Mudgalānī, Indra and the car are all distinguished shed and spoken of as distinct entities. There is an address to Indra and a wish in the third verse invoking the aid of the deity. The Vṛṣabha of the fourth verse belongs to the opponent (abhimātim). It has drunk a lake in joy just before the fight. There is no reason to suppose that this applies to Indra, for in the next we read that they, Mudgala, and his wife, approached the bull—

> "*Ny akrandayann upayanta enām*
> *amehayam vṛṣabham madyā ājeḥ*".

'They made it roar and sprinkle even in the midst of the contest'. This incident weakened the ground of the foe and enabled Mudgala to win easily. The bull[2] is that driven by Keśī, that is Mudgalānī. In the seventh we are told that Mudgalāni firmly yoked and guided well her steer, as Indra favoured them all. It was touched by the strap or whip and moved well.[3] At no place in the hymn is the Vṛsabha implied to be Indra himself.

The adjectives "muṣkabhārаḥ" and "taviṣīr adhatta"[4] are, of course, applied here to the bull. Since they are the usual

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1. RV., X, 102, 4, 8.
2. RV., X, 102, 6.
3. RV., X, 102, 8.
4. RV., X, 102, 4, 8.

epithets of Indra, Bloomfield wants us to take the Bull as representing Indra. But "muṣkabhāraḥ" of the fourth verse qualifies the bull of the opponent. And the eighth simply glorifies the bull of Mudgala, as it was able to come out successful without the aid of another customary bull. Further the repetition of the adjectives is not a criterion in identifying the objects. Bloomfield himself in his "Ṛgveda Repetitions" has given us complete lists of the qualities and adjectives that are common between the gods. And if one were to be led away by the identity of the epithets, textual interpretation of Ṛgveda becomes difficult.

The main stroke of Bloomfield is the denial of any race here. But Mudgala opens the song with a car and contest (āji) against the enjoyers of his wealth (dhanabhakṣeṣu). Mudgalānī won (ajayat), becoming the charioteer (rathīḥ) in the fight (bhare kṛtam).[1] There is the encountering of an opponent (abhimātim) in the fourth verse, whom Mudgala won in the fight (pradhane jigāya). The sixth verse tells us that the bull was yoked (yukta āsīd). Victory in the contest is alluded to in verses 5 and 8, while the ninth and fifth refer to the field of operations (made drughaṇam śayānam; and madya ājeḥ). These internal evidences clearly point to the conclusion that there was an actual race or contest. Mudgala invokes the aid of Indra in the battle (ājim, verse 12), for he is after all a Vadhri, a weakling.

About the old age of Mudgala there is again a controversy. Geldner accepts that he is very advanced in age, and that his wife is young and courageous.[2] Mudgala addresses himself as a Vadhri in the last verse, and Geldner interprets it a "eunuch"[3] This verse is addressed to Indra—

"Tvam Viśvasya jagataś' cakṣur indrāsi cakṣuṣaḥ
Vṛṣā yad ājim Vṛṣaṇā śiśāsasi codayan vadhriṇāyuja".[4]

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1. Cf. Vedische Studien, I, 119.
2. *Ibid.*, II, 11, 4.
3. *Ibid.*, II, 6.
4. RV., X, 102, 12.

"Indra, thou art the eye for all the eyes of the entire universe. Thou art a steer that will win the fight with a steer, instigating the Vadhri as a yoke companion". The fight is won with a steer (Vṛṣaṇā) by the bull (vṛṣā) instigating or goading the yoke companion vadhri. As Geldner has correctly observed there is a śleṣa or double entendre here.[1] It speaks of the race with the single bull aided by the wooden one. It also hints at Mudgalānī aided by Mudgala. The Vṛṣaṇā is the steer of the race, and also Mudgalānī, while the Vadhri is both the drughaṇa and Mudgala. The drughaṇa is the companion of the bull (Vṛṣabhasya yuñjam).[2] The play on Vṛṣabha and Vṛṣaṇā is too common again in the Lopāmudrā Saṃvāda; and Sieg adopts them as slang. There we observe—"*apyūnu patnīr Vṛṣano jagamyuḥ*"; "*samūnu patnīr vṛṣabhir jagamyuḥ*" "*Lopāmudrā vṛṣṇam nī riṇāti.*"[3] The last verse of the Mudgala song has a close parallel to the third verse of I.179.

"*jayāved atra śataṇitham ājim*
yat samyancā mithunāv abhy ajāva".

"We can triumph in many a contest if only we exert ourselves together". In both there is a conflict or a contest. The song of Mudgala is more explicit and speaks of love in the clothing of race-imagery. Mudgala, of course, won in the contest,[4] but it is with the help of his wife, who actually won the trophies.[5]

Mudgala is not exactly a vadhri or eunuch, but he compares himself to the wooden bull or drughaṇa in the last verse. Moreover we know that he has many wives, of whom this Mudgalānī, who helped him now, is one. Her name might be taken as Indrasenā with Oldenberg. In this connection the eleventh verse is of great value :

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1. Vedische Studien II, 16.
2. RV., X, 102, 9.
3. RV., 1, 179, 1, 2, 4.
4. RV., X, 102, 5cd, 9.
5. RV., X, 102, 2.

"pari vṛkteva patividyamānaṭ
pipyānḥā kūckreṇeva sincan
eṣaiṣyā cid rathyā jayema
sumaṅgalam sinavad astu sātam."[1]

"She has acquired, like one neglected, a married life and teemd as if her breast was swelling. May we conquer with this impetuous one as a horse-charioteer. May our gains bring luck and riches". She is here spoken of as a "parivṛkta" who is a lightly esteemed wife in comparison with the other favourite wives. She brought forth no children and hence was slighted by her lord. She "made amends for her sterility by driving her husband's chariot to battle and bringing him back victorious, with the booty which she had helped him to gain instead of the children that she had not born him".[2] This explains the fact that Mudgala is a Vadhri or eunuch, as far as Mudgalānī (Indrasenā) is concerned.

Geldner sees a double meaning in the second half of this verse,[3] and this is ascribed to some of the friends or visitors that stand by. He compares the whole verse with I. 179.3 and reads a sporting life, with all the loose life, slang and lust. But it is not definite how far can such an interpreation hold good. He may not be farther from truth, though he exaggerates it.

Hence this song X. 102 represents in a veiled garb the triumph of Mudgala's discarded and unfavoured wife, who brought forth no children. It has great affinities with I. 179. While this is in the form of a ballad, I. 179 is a typical dramatic piece. The hymn opens with the speech of Mudgala. He addresses his wife first and then Indra. "Let Indra speed your car; and let Indra favour us in our dealings with the usurpers of our wealth." There next verse is a description of the race-cart of Mudgala, driven by his wife Indrasenā.

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1. RV., X, 102, 11.
2. Ludwig.
3. Vedische Studien, II, 15.

"*Loose in the wind the woman's robe was streaming,*
What time she won a car-load worth a thousand.
The charioteer in fight was Mudgalānī
Indrasenā won the racing contest".[1]

The third verse, which Griffith wrongly considers an interpolation, gives the kind wishes of Mudgala during the drive by his wife. He invokes Indra's aid. The bull of the opponent took a lake of water, and feeling uneasy struck the ground with its horns. As it was vomitting the water taken previously, Mudgala and his wife came near the bull, struck it and won in the contest all the cows.[2]

Mudgalānī allowed the bull of her cart to move before and fastly too, being the driver. The driver cried aloud and it began to go quickly. She had well knit and neatly arranged hair, which she dressed well. But as the steer began to move swiftly with the cart behind it, Mudgalānī's hair loosened, came out, fell on her shoulders, and pressed close upon her (6). This is of course a very picturesque description of Mudgqlānī as the charioteer in the midst of the speedy drive.

Mudgala stretched the carpole with skill, brought hither the bull and yoked him to the cart. Indra favoured this lord of the cows, as it ran with mighty steps. "Touched by the goad it ran nobly, bound to the pole by the yoke's thong of leather" Looking on the cows and performing mighty deeds, it acquired strength. The ninth verse completes the drive, and the surprise and astonishment of the people at the discovery of the stratagem played by the drughaṇa, is given in three verses 9-11, as Geldner has correctly observed.[3] "Here look upon the vehicle of the bull. There lies in the battle field a wooden one, with which Mudgala has won a hundred thousand cows in the contest". The next verse glorifies the drughaṇa, and the journey homewards is narrated here in the words of the

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1. RV , X, 102, 2.
2. RV., X, 102, 4, 5.
3. Vedische Studien, II, 13.

onlookers. "Not even the least injury; who has seen such a thing here ? They keep the bull which they have harnessed. They do not give it either hay or water being driven it reaches beyond the pole". The jokes and wishes of the friends present an invocation to Indra and a wish by Mudgala in a fully developed śleṣa.

Bloamfield thinks that the verse 1, 3 and 12 are spoken by some outsiders, or perhaps by a purohita, who was in charge of the management of war for some king.[1] But the first is addressed to the charioteer and Indra, and refers to the wealth Mudgala lost, for which he wages the contest. And he regains it (verses 2, 5 and 9). The third is again an invocation to Indra for his personal help. As has been already said the last verse is clearly spoken by Mudgala.

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1. Z.D.M.G. 48. 562, 563.

CHAPTER TEN

THE RELIGIOUS LYRIC

1. The invocational songs are mainly sacrificial in nature, and have a sort of pacīfying and appeasing tone. They are innumerable and are strewn everywhere. The songs addressed to Agni, to Indra, and to Sōma, and forty more spells, charms and the like besides the āprī hymns, on the whole making a total of roughly seven hundred, have found an important place in the rituals by some means or other. Sāyaṇa was able to give the viniyoga from the Anukramaṇis for about seven hundred hymns, of which more than two hundred have laingika viniyoga. All the songs of the Ninth book cannot have a proper place in the rituals, as most of them are devoted to the pressing out of the sōma juice and other toils. Besides a good number of the Indra songs relate the martial exploits. The really liturgical hymns are most of the Agni songs and some of the Indra and Sōma songs, the Āprī hymns and a few more, making a total of roughly four hundred. And they do not constitute a majority. Yet invocation of the Gods for Sōma and other martial exploits are the main content of a number of songs. The songs of Uṣas Aśvins, Varuṇa, Viṣṇu, Rudra, Aditi, Savitar and the like are mere poetic effusions of delight and rapture. At a later time there was a conscious endeavour at the systematic ritualistic interpretation and application of these songs. Even though there was an elaborate system of rituals in the Ṛgvedic times, the poets did not campose all their songs with a liturgical motive. They never ignored the aesthetic impulses, the material demands, and the speculative insight. They composed a few for the ritual occasions, and these are mostly of an extempore nature. They

had their own literary, poetic and philosophic conferences (samiti, sabhā, vidatha, pariṣad) where they indulged in pure poetry, pure art, which constituted their whole being, and their thought. And whenever Sāyaṇa has to say gato viniyogaḥ, sāmānya viniyogaḥ, laingiko viniyogaḥ and the like there is reason to suspect that these songs have no ritual application.

2. The verses that are composed mainly for ritualistic purposes are not entirely devoid of poetic beauty. The funeral hymns of the tenth book stand on a par with the marriage hymn in poetic beauty, sublime imagination, and deep and penetrating pathos and art. They could not conceive of the rituals even in a matter-of-fact spirit, for they had an inherent tendency to poetise every thing. The āprī songs are the classic instances of the poetisation of rituals. Viśvāmitra's song on the sacrificial post (3.8) is conceived in a purely poetic spirit. Sadhri's song to the Viśvadevas (10.114) is a similar one. The song of the so-called son of Prajāpati (10-130) dealing though with creation, has a main ritual interest beside a literary merit Time and on the poets refer to the sacrifice, as they do poetry also and consider both as a great web, which the seers or priests have woven. "The fathers sit beside the warp and cry, weave forth, weave back".

1. "Ime vayanti pitaro ya ā yayuḥ
   pra vayāpo vayety ā sate tate".

They extent and unbind. The weaving shuttles are the Sōma songs. The metres were closely allied to the Gods in bringing to fruition the rituals. The invocation and exhortation to faith (10-151) is very small and too discursive to have any literary value. But the hymn 10-101 has a lovely tone. The sacrifice is again a web. The seer exhorts them to build the ship of sacrifice along with the oars. In the succeeding stanzas the sacrifice is spoken of as a ploughing, sowing and reaping, which in fact it is for those who have faith.

3. "Lay on the yokes, and fasten well the traces;
   formed is the furrow, sow the seed within it.

through song may we find hearing frought with plenty :
near to the ripened grain approach the sickle.

5. Arrange the buckets in their place :
Securely fasten on the straps,
We will pour forth the well that hath a copius stream,
fair flowing well that never fails".

Then the sacrifice becomes a chariot, and the ritual a race, while the pressing stones of Sōma are the stone wheels, and the stonemade axes.

The place where Sōma is pressed is talked of as a cow stall, the filters are the coats of armour, and the protections which the sacrifice gives are the iron forts. The blessing is conceived of as milk. The fingers that press the juice are ten fold girdles, the pestle is the car horse, and the arms are the chariot poles. This is the height of literary symbolism in ritualism.

The two hymns about the ritual of the horse (1-162, 163) have a descriptive tone infused now and then into the literary technique. The dappled goat precedes the horse only to announce before the Gods of the coming sacrifices and oblations. The first song simply enumerates the actual procedure of sacrificing the horse. In the next one the sacrificial horse is identified with the Sun, Yama, Āditya, Trita and Varuṇa. The mystic symbolism of the number three plays a great part here. Mostly it is regarded as the Sun, a bird that flew through the skies, soaring upward unsoiled. Even the Gods have copied the pattern of its vigour. Its body is formed of light, and its spirit has the swift motion of the wind. (11)

Another beautiful song mainly employed in the sacrifices, having an out and out ritual bearing, is the one Saptavadhri addressing the Aśvins (5-78). It has a refrain in the first triplet—"*hausāv iva patatam ā sutāṅ upa*". The last triplet is again unconnected with the main song, being devoted to bring forth an easy delivery. And Aśvins also do not seem to have had any proper place therein. The Aśvins have to fly to the juice like the two swans, like a pair of deer and like two wild cattle. They had been to Atri once when the latter called upon them like a woman in distress.

The songs dealing with the pressing stones of Sōma have given rise to a human symbolism throughout. A similar thing has overtaken the sacred waters that are essential for the preparation of sōma (10-30). Sōma is delighted in the waters as a young man with beautiful and pleasing damsels (5). And these maidens bow before the gallant youth who is advancing with love (6).

3. In the songs addressed to Agni we cannot separate the beginnings of mythology and poetic art.[1] The metaphorical and enigmatical language of the poets gave rise to the actual Agnimyths. Almost all the songs addressed to Agni seem to have been composed with a ritual in view. But there are a good number that fall outside this category. The bringing of fire by rubbing and churning has been told many a time poetically. One such is 3-29, where the lower piece of wood in which the spark of fire is generated is called the matron (Viśpatnī). Between the two sticks he lies like the germ in pregnant women. When they rub with the arms he shines like a strong horse (6). Some of the Epithets which are freely bestowed upon Agni reveal the imaginative flights of these poets when they have seen the glow of fire. Some of them are "ghṛta pṛśtha, ghṛṭapratika, sujihva, śociṣkeśa, harikeṣa, hariśmaśru, tapurjambha, hiraṇyadanta, ayodaṇṣṭra, tapurmūrdha, sapta jihva, ghṛtacakṣu, caturakṣa, sahasrākśa, sahasramuṣka" and the like. These are the poetisation of the simple visible phenomenon. Yet the vedic poets had to express them in that way ennobling and exalting every thing to the poetic heights. Agani, he is often compared to the bull, calf, horse, bird, falcon, swan, snake, sun, chariot and the like. He swallows the forests with his sharp teeth and with his tongue

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[1] Winternitz : History of Indra Literature I. 89.

he gives them a black path. He is the mouth and the tongue of the Gods. He is often called also "dhūmaketu, citrabhānu, citraśoci, śukra śoci, pāvaka śoci, śuci varṇa, hiraṇyavarṇa," and the like. He has a lightning chariot. He is eternally young, but the eldest of all. He is guest of mankind, and also the lord of the house. He is the husband of the dames that have children, and the lover of virgins.

4. The Ṛgveda saṁhitā in its representative character includes in itself the charms and spells, and funeral songs where the popular notions and beliefs are enshrined and preserved in the rhythms of poesy. The refined aesthetic tendencies are generally absent in the popular superstitions as these are based not on intuitive and imaginative apprehension, but on the simple faiths of a credulous strata of society. As such they do not possess much literary value, though they supply some material for a psychological study of a special class for its popular theology. Yet now and then we come across poetic fancies here as these are handled by some imaginative poets who tried to make poetry and literature out of anything they happened to come across.

There are roughly some thirty to forty hymns that are styled charms and spells by traditions. Here are included the two songs of Indrāṇī (10.145, 159), the song of quelling the foes /10.166), thc monologue of Bhisag Ātharvaṇa (10.97) and a few of this type. But as these are more literary, partaking even the form of a monologue or of a ballad they cannot be treated as charms. Similarly the song of Dīrghatamas (1.164) is more a riddle ballad having a purely speculative interest. Some of the charms are not charms at all in the beginning but mere creations of the poets who composed them to imbibe a spirit of self-chnfidence. Only later on were they presented and interpreted as charms.

Agastya's song of food, 1.187, is anything but a piece of literary workmanship. It is simply a piece of glorification and a request to be allowed to grow strong through its graces. The tenor of the song is too prosaic. The song born out of pestilence (1.189) is a praise of and request to Agni couched in simple language, born of deep suffering. Agni is to be a wide ample castle to save them (2). The charm to remove the effects of poison (1.191) is vague, but has a rhythmic balance, with a conscious endeavour on the part of the poet at sound assonance. And Vasiṣṭha's song (7.50) on the same theme is too blunt and practical.

The song of the Kṣetrapati (4.57) is a simple wish for sweetness and fruitfulness of their lands having no further poetic merit. The song of the Vāstoṣpati (7.54) simply speaks out the poet's mind about a happy dwelling, and an ever youthful life with the friendship of the divinity. The song dealing with "śugapanayana', (1.97) is important only in so far as its refrain goes—

"apa naḥ ścśucad agham".

Here again there is a conscious endeavour to conceal the want of poetic content by means of a burden of the song. The song of atonement for the entrance of the dove into the house (10 165) has given an oppertunity to the poet to express in unequivocal terms the efficacy of sacrifice and of the holy songs. The charm to ward off the evil effects of dreams (10.164) does this but prosaically. The song to remove consumption (10.163) has a refrain.

"Vi vṛ hāmi te".

to conceal the mere enumeration of the various parts of the body. The other song on the same subject (10.164) visualises the disease as a lady, from whose lap the patient is recovered. The hymn to ward off poverty (10.155) simply prsises various divinities.

The three charms of Vasiṣṭha to procure rain (7.101-103) are highly interesting pieces of literary art. The first two speak of Parjanya, who is clearly allied to the Maruts and Rudra. The last one is the ballad of the frogs. These are not in any way charms.

There is a song to prevent abortion in the last book (10.162), which also is considered to be a charm. The first two verses are intended to drive away the diseases, while the last four are to expel the evil spirits. The first two have the second half as the refrain; and the last four have the common refrain in the last line. There is a small triplet added to a song of Saptavadhri (5.78) referring to a charm of delivery. Here the poet has collected a number of the similes, and the whole seems to be a piece of floating ballad literature. Just as the wind ruffles a pool of lotuses on every side, so is the unborn babe asked to stir (7). This figure brings forth the imaginative stretch of a keen observation to an artistic height. The wind is so imperceptible, yet its presence cannot be denied. The fleeting nature, the ever active movements are touched upon here. The babe is asked to descend into this universe like wind, wood and sea. (8).

The song directed against the so called evil spirits and fiends (7.104) and composed by Vasiṣṭha is an invocation to Indra and sôma whose help the poet wants in his fights with the demon's and Yātudhānas. There is a change of tone in the five verses beginning with the twelfth speaking about discrimination and the like. The story about the slaughter af Vasiṣṭha's sons was coined to explain this gap. Yet the whole song is a mighty charm as its tone indicates, though everything depends upon belief and superstitian as regards its efficacy.

There is another song of Vasiṣṭha which is considered to be a charm that will induce sleep (7.55). This is in three metres, invoking Vāstoṣpati in Gāyatrī in the first stanza. The rest of the song in Upariṣṭād bṛhati and Anuṣṭup deals with the son of Saramā and Indra. The first one has apparently no connection with the rest. The tawny coloured teeth of the dog shine like the points of lances (2) and the poet requests her to retrace her steps and bark at the thief, not at the devotees of Indra. (3, 4) The next three verses are a lullaby, "probably sung by a lover on a secret visit to his beloved". He requests every one within the house to go to sleep. The whole song ends with a claim that he can lull all the ladies to sleep, the ladies "sleeping in the court, lying without, or stretched on beds, and the matrons with their odorous sweets. (8).

There are other songs, which are treated as charms and spells; out they have invariably either a different content, or do not have any literary value.

5. The funeral songs have an eschatological value in that they postulate a life after death in the company of the fathers and Yama. Yama is the king of the dead, as Varuṇa is of the living. There are certain traces in these songs as to the latter day doctrine of transmigration, though it cannot be definitely asserted. That the problem of the state after death attracted the minds of the poets is certain. They recognised burning, burial and throwing the corpses on lofty heights. All these are accompanied by a huge ceremonial and decorations. Sati or sahagamana is practically unknown. A clog is tied to the foot of the dead; a goat that is sacrificed covered the corpse in cremation. They were never pessimistic about the sights of death or about the rites accompanying it. They celebrated it as much as they did any other festivity. Dancing was an invariable concomitant on these occasions. (10.18.3).

The funeral address to Yama and to the soul of the departed occurs first, in the order of the text, in the song 10.14. This song has the germs of the Karma taeory latent in it, though it never postulates a life again in the universe around us. It opens with a statement about Yama's status in the nether world. Yama, the son of Vivasvān, who brings men closer, has travelled first, to search out and show the path to the many who have to follow. It is Yama, who found for the first time a place to dwell in. Then follows an invocation to the Gods, and to Yama in particular requesting them to bless a happy life and be favourable in this life. (3-6). The next two verses are addressed to the spirit of the dead, which is asked to follow the ancient path-way trodden by the ancient fathers (7). Then follows the verse :

8. "Sam gacchasva pitṛbhiḥ sam yamena
iṣṭā pūrtena parame vyoman
hitvāyāvadyam punar astam ehi
Sam gacchasva tanvā suvarcāḥ".

"Meet the fathers and Yama. Meet in the highest heaven the merit of your acts. Cast off the evil. Go to a new dwelling. Meet or adopt another lustrous body". The happiness of the dead man's spirit depends upon what it has done in this universe here. But the spirit can cast off evil and live supreme with the fathers in a new and lustrous body guiding the movements of the stars in the skies above. The ninth verse is a charm to drive away the evil spirits from him. Then follow three verses about the hounds of heaven that live in Yama's custody, which are to protect the spirit of the dead man. The concluding verses are an exhortation to the priests to offer oblations to Yama.

The next song (10.15) is a glorification of and invocation to the spirits of the fathers to whom the seer has discharged his obligations by begetting children (3). Agni is made the means of conveying their offering to the spirits of the dead. The first six verses of the song 10.16 give a graphic account of the imagination of the poet when the body of the dead is partially consumed by fire. It is all a request to Agni and it opens with the verse :

"*Mainam agne vidaho mābhiśoco*
māsya tvacam cikṣipo mā śarīram
Yadā śṛtam kṛṇavo jātavedo
athem enam pra hiṇutāt pitṛbhyaḥ".

"Burn him not, Agni, nor consume him completely. Do not throw away either his skin or body. When you have matured him. then send him on to the fathers". When he attains the life that is in store for him, he will control the gods (2). Then the next verse wishes to send away the various parts of the body to other similar things in nature—

3. "Sūryam cakṣur gacchatu vātam ātmā
dyām ca gaccha pṛthivim ca dharmaṇā
apo vā gaccha yadi tatra te hitam
Oṣadhīṣu prati tiṣṭhā śarīraiḥ".

'Let the eye go to the Sun and the Soul to the wind. Go to the earth or heaven as thy merit ordains. Go to the waters if there is something you please. Go and have a dwelling in the plants with all the parts of your body'. Here a veiled reference to the transmigration of souls is quite plausible, though it can be interpreted as the like returning to the like, in which case it bespeaks of a rare and keen power of acute observation and highly developed imaginative apprehension of these things. A slain goat covers the corpse as a sort of protection preventing a swift cremation (7), and it is this goat that was slain and placed limb by limb on the corpse which is the portion of Agni, who has to consume it with his terrible flames and glowing lustres, only to carry the spirit of the dead to the realm of the righteous (4). Then he will wear new life to beget offspring; and Agni is requested to allow him to adopt another body (5). dead one must go in a perfect state of health and Agni is to heal all the wounds, if there be any (6). Then follow a few verses invoking Agni's aid in bringing the fathers, in guiding the spirit of the dead and some similar things. The last two stanzas refer to Agni, who has burnt the corpse completely, and who is returning to normal. The poet requests him to cool down and refresh the spot he has scorched, so that kiyāmbu, pākadūrva and the leafy herbs may grow there (13). The whole song closes with the enigmatic verse—

14. "Ṡītike śītikāvati hlādike hlādikāvati
Maṇḍūkyā susamgama imam sv agnim harṣaya".

'With coolness, O cool plant, with fresh moisture, O freshening plant, come here with the female frog, and delight this Agni here'. M. Bloomfield observes. "After the fire has consumed the corpse, water is poured upon to extinguish it. Then further more certain water plants are put there, In addition to these a frog—here a female, elsewhere a male—is put upon the place where the fire has burned. These, as representatives of life in waters, are symbolicaily supposed both to prevent and extinguish fire".[1]

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1. Contributions to the Interpretation of the Veda, Second Series.

Sankasūka yāmāyana's song 10.18 is another one among the funeral series, having some important information which is quite new and startling. The first two verses exhort death to fly away from the living, and bless those that effaced Mṛtyu's step with offspring and riches. The third verse combines dancing and laughter at the funeral occasion :

"*Ime jīvā vi mṛtair ā va vṛtrann*
abhūd bhadrā devahūtir no adya
prañco agāma nṛtaye hasāya
drāghīya āyuḥ prataram dadhānāḥ".

'The living are separated from the dead, hence let our welcome to the Gods be successful. We go forth for dancing and laughter to prolong our days of existence'. The second half does not refer to activities of every day life, for in that place it is inappropriate. One has to bear in mind that death is as much as a celebration as birth. All the paraphernalia of pompus festivity automatically follow every activity, be it happy or sad. The anudeyī which the bride will have (10.85.6), also graces the corpse (10.135.5, 6). It is a great event in human life and is fit to be celebrated accordingly. Its consummation is in dance. Laughter follows it, for the vedic individuals firmly believed that dance alone, using it as a special name for all the arts, is the proper antidote for any pessimistic event or thought in human life. The poet or priest erects a paridhi to divide the dead from the living. Till the time comes, death has no power to approach this limit (4). He prays that life might continue here like days, seasons and successors (5). The ideal of the vedic Indian is to live the full life and find old age charming while Tvaṣṭar creates beautiful things and remains gracious (6). The unwidowed ladies with good husbands must deck themselves with fragrant ungents, and fair jewels, and lead a life free from sorrow. Before the ceremonies actually commence the ladies must go up to the place where the dead one lies (7). Here follows the famous disputed verse :

8. 'Ud īrṣva nāry abhi jīvalokam
gatāsum etam upa śeṣa ehi
hastagrābhasya didhiṣos tavedam
patyur janitvam abhi sam babhūtha".

This verse is addressed to the wife of the dead man by the brother of the dead, to make her leave the dead body. 'O lady, Rise up, Come into the world of life. Come, he by whose side you are lying, is lifeless, Wifehood with this your husband was your portion, who took your hand and wooed you as a lover'. This cannot by any stretch of imagination refer to sati or sahagamana. It is only a request to the deceased's wife to leave the corpse, so that the rites can be satisfactorily accomplished.

The arrow of the dead man also is taken away. Then the corpse is asked to get into the lap of the Earth, a young lady, who will preserve him from the lap of Nirṛti (10). The next three verses complete the rites of burial invoking the earth as a person who must not press heavily the dead, but give him easy access tending softly like a mother (11).

About the mystical union of the fathers with the rays of light in the song 10.56, Wallis observes : "The poet bids the deceased man unite himself with the beams of the heavenly light; he takes occasion to celebrate the power and greatness of the fathers, to whom the spirit of the departed is journeying, and ends with a statement of the success of the journey for which he has prayed",[1] The deceased is to leave the earthly and the atmospheric lights and enter with a body the highest lustre. There he has to go to the yearning ladies, apparently the dawns (0). "The rays of the light are here the bodies of the fathers which emanate from the sun, assume the forms of all things on the earth and of the later sacrifices, the descendants of the fathers, and again return to the birth place in the sky from which they had extended themselves."[2] It is Vājin, the son of poet Bṛhaduktha, who is dead and gone. The seer has brought his progeny and placed it in heaven and earth with blessings through the atmospheric regions, as one rows a ship through waves (7). The next song (10.57) is a wish for a happy and complete life on earth, invoking the fathers to partake of the offerings. The address recalling the flying spirit of one who is on the brink of death (10.58) is more instructive. It is full of refrains and repetitions that are essential in alluring the object towards the poet. The second half serves as the refrain besides the second line. The spirit is conceived of as having gone to Yama, to the Earth and heaven, to the four quarters of the world, to the sea full of waves, to the flashing beams of light, to the waters and the plants, to the Sun and the dawns to the heights of the hills, to the entire universe, to the unknown regions and to the existent of the past and of the coming.

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[1] Cosmology of the Ṛg Veda, pp. 72, 73.

[2] *Ibid.* pp. 74, 75.

The next song deals with Subandhu's coming back to life (10.59) in a very jubilant mood. His life is renewed and brought forth here like the warrior and the charioteer by the skilled driver. So Nirṛti is requested to fly to distant lands (1). This request to Nirṛti, "*parātaram su Nirṛitir jahītām*", is the beautiful refrain of four verses bringing forth the rapturous joy at this sudden change of human life. The last three stanzas have a different refrain wishing iniquity and shame, sorrow and trouble to be away. The last six verses of 10.60 again carry the same theme of Subandhu's trance and his coming back to life. The second half serves as a refrain for eight and nine declaring that they have held fast in security the spirit for life, not for death. The tenth differing in metre adopts the same second half omitting a few words in the beginning.

The next funeral song 10.154 is attributed to Yamī, the reputed sister of Yama. It opens with a wish about the spirit of the dead, which is to go to those for whom flows Madhu. Throughout there is the refrain="*tāṅś cid evāpi gacvhatāt*"— "Even to those let him depart". This spirit has to go the fathers who are offered Madhu, who have gone up to heaven through tapas, who fought in wars never caring for life, who were extremely liberal and generous, who are the followers and the sustainers of Ṛta, and who protect even the sun.

Finally we have a beautiful song addressing Yama by Kumāra (10.135), who may or may not be a mythical personage. The song deals with the funeral of a young boy who expresses his wish of coming back to life, thereby suggesting a possibility of rebirth. But Yama allures him. This song gave rise to many a discussion in the latter day literature, the most famous one being that of Naciketas. The master of the House, Yama, protects with love the ancient fathers taking the Soma juice with the Gods in the shades of the tree that has beautiful leaves (1). The next verse is spoken by the spirit of the dead child, who observes that he is displeased with Yama and hence is eager to come back to the world of life (2). Yama addresses the next two in a figurative language to this spirit.

3. Yam kūmāra navam ratham
acakram manasākṛṇoḥ
Ekeṣam viśvataḥ prāñcam
apaśyann adhi tiṣṭhasi.

The chariot which the child has mounted, but does not see, has no wheels. It is constructed only mentally, and has only one pole, but turns on all directions. This mental creation metaphorically represents the funeral pyre. The whole process of death is beautifully conceived in the figurative language of the navy. It is but a journey from this life and from this world to another, from whose bourne, as Hamlet observes, no traveller returns. It is all a big sail; the goal is hidden. The chariot, which the child made to roll towards Yama from the the seers, is followed closely by Sāma. As such it has become a ship (4). This is again the funeral pyre. The songs have followed the sail and the passage is supposed to give enough enthusiasm. This nautical figure, though extended into two verses, brings the picture faithfully before our eyes and it is complete in its exactness and propriety. The last three stanzas are spoken by the poet who in the beginning questions about the father of the child, as to the person who made it roll, and about the anudeyī (5). Anudeyī has been variously interpreted as a 'funeral gift', 'restitution' 'surrender' delivery and so on. In the description of Sūryā's bridal, we come across the passage "*Raibhy āsīd anudeyi*" (10.85.6). Raibhī is a ritual verse which served as the bridal friend. Similarly when the poet here wants to know how the "anudeyi" was made, the term can plausibly mean only a sort of decoration. Further we read in the next verse,

6. "Yathā bhavad anudeyī
tato agram ajāyata
purastāt budhna ā tataḥ
paścān nirayaṇam kṛtam".

When this decoration was over, the point of flame was born. A depth spread out in the front, probably as this decoration was first consumed by fire. Slowly a way out for the removal of the ashes was made. The whole song ends with these beautiful lines about Yama :—

7. "Idam Yamasya sādanam
devamānam yad ucyate
iyam asya dhamyate nāḷīr
ayam gīrbbiḥ pariṣkṛtaḥ".

"Here is the seat where Yama dwells, that which is called the Home of Gods : Here ministrels blow the flute for him : here he is glorified with songs".

6. There are certain songs in Ṛgveda possessing a sort of awe and fear, though the deity is never terrible to his devotee. The person may be a sinner, an evil man or a criminal; yet his approach to the divinity is couched in terms of warm repose. It is the final solace he draws upon himself, and a rapturous sense of sublimity overpowers him. There is always a supersensuous apprehension of the Reality. Something like this is closely associated with Varuṇa and Rudra primarily. Even Varuṇa is the greatest conceivable friend, who gave the seers mystical apprehension of Reality. The sublime is evoked

in the mind and heart of the poet as soon as something majestic and grand dawns upon him.

There is Rudra. This term does not possess an accurate etymology. On the face of it, it is evident that this has nothing to do with Rud, to weep, though a good many have tried to posit that significance only to arrive at the terrific aspect of this deity. Pischel seems to be in the right track when he imagines a root 'rud', meaning 'to be red.[1] It is the shining or glittering quality that brought forth this word into existence. It is the golden light which the mystic always longed for. The golden light has been referred to many a time in connection with Rudra.

"*Yaḥ śukra iva sūryo hiraṇyam iva rocate*" (1.43.5);
"*Babhruḥ Śukrebhiḥ pipiśe Hiraṇyaiḥ*" (2.33.9).

We are again famiilar with the "Rudra vartana" of the Aśvins, and the patronymic Rudrāsaḥ to the Maruts, who are famed for their love of ornamentation and lustrous appearances. Somehow there is a magical glow around Rudra, who has appropriated in all only four hymns.

Kaṇva's song of Rudra (1.43) has three triplets, the last being dedicated entirely to Soma. The poet is unable to decide about the subject matter of his song and so he observes: "what shall we say about the wise, bounteous and strong Rudra, so that it might please the heart ?"

There is the famous song of Kutsa (1.114) which has a conspicious place in the Rudrādhyāya of Yajur veda. The song here begins almost dramatically : "We bear aloft these thoughts to the strong Rudra, the Lord of heroes who has a braided air so that all will be well with our cattle and men, and in our village. Be sympathetic unto us, O Rudra, make us happy. With reverence we worship thee, the Lord of Heroes. May be obtain under thy guidance health and strength like our father Manu." By the worship of and the offerings to the Gods he longs to gain the grace of Rudra, so that the deity may bring

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1. Vedische Studien. I, 55-60.

bliss to him and his family. For the sake of safety they invoke the wise, the lustrous, the perfector of sacrifice. He repels from them the anger of the Gods. And so the poet justifies his stand :

"*Sumatim id vayam asyā vṛṇīmahe*".

Verily, do they desire his favourable grace. They invite the boar of the sky, the ruddy and effulgent one having braided hair, with reverence, so that he may grant protection, shelter and a secure home with the best medicines and herbs. To this father of Maruts 'this song which is sweeter than the sweetest' is addressed. Now steps in the fear thought—

7. "Mā no mahāntam uta mā no arbhakam
mā na ukṣantam uta mā na ukṣitam
mā no vadhīḥ pitaram mota mātaram
mā naḥ priyās tanvo rudra rīriṣaḥ.

8. Mā nas toke tanaye mā na āyau
mā no goṣu mā no aśveṣu rīrisaḥ
vīrān mā no rudra bhāmito vadhīr
haviṣmantaḥ sadam it tvā havāmahe".

"Rudra, harm not either the great or the small, the growing one or the fullgrown one; slay not the father or the mother harm not our dear bodies. Harm not our sons or grandsons, the living ones, cows and steeds; slay not in that fury our own heroes. We invoke thee ever with oblations." This is not exactly a fear-thought, for it is a sort of refrain; and instead of demanding riches, cattle and heroes, here he demands life and safety for them. Like a herdsman he has made the songs to demand happiness in turn, for the favour of Rudra is blessed and serene :—

9. "Bhadrā hi te sumatir mṛlayattama".
And so he wishes the bliss of Rudra to be with him—

10. "Kṣayadvīra sumnam asme to astu".

Gṛtsamada's song is a sublime lyric and has a touch of genuine romance (2.33). It is rather strange to note the sentiment of love and chivalry in Rudra, who is conceived of by many as a very fearful deity. This song alone will suffice to prove that the vedic devotee never had any shuddering awe and fear even before his so-called fiercest god.

The very opening strikes the key note of romance and of enduring joy. He requests the father of Maruts to approach with his bliss.

1. "Ā te pitar marutām sumnam etu
   Mā naḥ sūryasya samdṛśo yuyothāḥ".

"Separate us not from the sight of the Sun". There is a misgiving that darkness may soon overpower them, and the poet wants certain safeguards to be given. And with medicines, that yield happiness, given by Rudra, he is sure that he can see a century.

Having made certain of a long life the poet wants to live in peace and in generous conditions. So Rudra is requested to remove enmity, hatred, maladies and troubles from them. Chief amongst the born is Rudra, the strongest amongst the strong. And it is only he that can transport them above trouble and mischief, to the regions of happiness. And here follows a confession and an assurance on the part of the poet :—

4. Mā tvā rudra cukrudhāmā namobhir
   mā duṣṭutī vṛṣabha mā sahūti
   un no vīrān arpaya bheṣajebhir,
   bhiṣaktamam tvā bhiṣajām śṛṇomi.

"Let us not anger thee with improper worship, that is, with bad songs of praise. You are greater than all the Angels and so we will not couple your nature with those of other Angels in our songs. With your healing herbs restore to normal life our heroes, for I hear you famed as the best physician "—And so they invoke him well with 'the choicest songs and sweetest words' He has a sympathetic heart (ṛdūdarah), and can easily be invited. "May such a ruddy God remove the evil purpose from us", And the poet goes on to say happily :

6. Un mā mamanda vṛṣabho Marutvān
tvakṣīyasā vayasā nādhamānam
ghṛṇīva chāyām arapā aśīya
ā vivāśeyam rudrasya sumnam.

"Accompanied by Maruts, this God who satisfies our longings, has delighted me, the imploring one, with invigorating food. Like one who after wandering in the sun for a long time is fatigued and is blessed finally with the shade of a tree to have rest, so may I have the bliss of Rudra". Here, it is that Rudra comes forth as one having a soft bosom. He has nothing to do with the rituals proper. He is not given Soma, for he belongs to the higher spheres. It is in his sphere that one finds peace and bliss. He gives shelter and betrays none Even Rudra does not inspire the fear-thought in the poet, nor the martyr-thought. He is called forth to look upon the seer with compassion (*abhī nu mā vṛṣabha cakṣamīthāḥ*), and in turn the poet will worship the brilliant God with adorations and glorify the splendid name of Rudra.

And here follows the charming personal description of the deity. He has firm limbs, multiple forms and radiance. This tawny deity adorns himself with effulgent golden ornaments. He is even fair complexioned (śvitīcī). He carries a bow and arrows besides a respectful and many-coloured necklace. He is a youth sitting in the chariot; but he is fierce to the foes like the dread best of the forests. Finally, the poet comes down to the idea of personal safety. 'Let thy troops spare us, your worshippers, and smite down others who are thy foes. I bend to thee as a boy before his father who greets him. May Rudra's shaft strike our foe and spare us. May his great wrath avoid us. Turn thy bow from our princes and be gracious to our progeny. Be not wroth with us, nor slay us. Here, Rudra, hear our invitation." Even here it is not with any fear that the poet speaks. He is conscious of the supremacy and the greatness of his deity. Yet he simply behaves in a sort of give-and-take policy.

The last hymn of Rudra is by Vasiṣṭha, 7 46. It is very short and gives a concise account of his Individuality and self-dependency. He is gladly welcomed by the poets to heal them. And the song concludes with the prayer,

4. "Slay us not, nor abandom us, O Rudra :
let not thy noose, when thou art angry, seize us,
Give us trimmed grass and fame among the living.
Preserve us evermore, ye gods, with blessings."

7. Hymns addressed to Varuṇa and Indra show that the vedic poets never lacked in "pathos, vigour, and raciness ;" Varuṇa obtains the loftiest and the most inspired poems. This ethical Divinity holds the individual in awe, commands great respect from him ; and here it is that he is likened to the Psalmist. Atri Bhauma's hymn to Varuṇa, 5.85, is a classic by itseif. Here in the last two stanzas only we note the misery habit, the tone of repentence. The other verses are the result of an enthusiastic rapture. Varuṇa is always treated as the sustainer of the great world tree which resembles the ficus indica. Śunaḥśepha kneels before him as a sinner or as one in bondage. But Gṛtsamada begs renown of Varuṇa the Mighty, who is exceedingly kind to him who worships (2,28.1). And the misery-habit creeps into his mind in the next four verses (6-9). The hymn concludes with many earnest wishes. This reminds one of the hymn of Vasiṣṭha, 7.88, in which he conceives Varuṇa in the first five stanzas as his best ally, as one who has the same footing as the poet. But in the sixth verse we come across the idea of sin.

But in an earlier hymn also the tone is entierly similar ; the poet longs communion with Varuṇa (7.86)˙ Human beings are wise through his greatnes, and with his own heart, the poet communes on the question, how Varuṇa and he my be united. As he proceeds he comes to realise that Varuṇa is angry with him, and asks the God :

4. What, Varuṇa, hath been my chief transgression,
that thou wouldst slay the friend who sings thy praise?
Tell me, Unconquerable Lord, and quickly sinless
will I approach thee with mine homage.

He wants to be free from the sins committed by his fathers and by himself. Link one who has performed penance for his theft, and at the completion of the service offered fodder to the stolen animal ; and like a calf from the chord, does the poet stand in need of release. It is seduction, thoughtlessnenss, wine, dice or anger that betrayed the poet, not his own will. The next hymn, 7.87, is a beautiful glorification and enthusiastic poetic account of Varuṇa, but in the last stanza there crops up the idea of sin again, like King Charles' head. Another hymn by the same poet, 7.89, is a very short song of five verses, four of them having the burden "*mṛlā sukṣatra mṛlaya*"—"Have mercy, spare me, Mighty Lord". It is full to the brim with the misery-habit. This is a heartfelt repentence, a song for mercy, echoing the pangs of the soul, There is another beautiful song of Varuṇa in the eighth book, 8.41, with the refrain, "*Nabhantām anyake same*"—"Let all the others dia away". Nowhere in this lovely hymn do we come across the penitent heart. Every line breathes the air of freshness, of youth and of joy. He is conceived as a singer, who is surpassed in the art of music only by Maruts: he is a guardian of the thoughts of men. He dwells at the river's source surrounded by his seven sisters, probably rivers. He has encompassed the night, and with magic art etablished the morns ; and so the poet most poetically observes in a lively image:

> *"Sa kṣapaḥ pariṣasvaje ny usro māyayā dadhe*
> *Sa viśvam pari darśataāḥ*
> *Tasya venīr anu vratam uṣas tisro avardhayun."*

He has embraced the nights, who are his dear ones, and who prospered the three dawns for him. He is visible, the poet was able to apprehend him directly in one of his sublime mystic flights. He is like a strong herdsman, supports the world of life, and knows the hidden names and mysteries of the morning beams. He cherishes much wisdom (kāvya), and is a sage or poet (kavi); and in him all wisdom centres as the nave is set within the wheel :—

"*Yasmin viśvāni kāvyā cakre nābhiriva śritā*".

As cows hasten to the fold, and as they muster steeds, so must people flock to honour him. He is the supreme God, who wraps these regions as a robe. The hymn finally ends :

> "*Who after his decree, overspread the dark ones (i.e. nights. his beloved ones) with a robe of light:*
> *who measured out the ancient seat,*
> *who pillared both the worlds apart*
> *as the Unborn supported heaven.*
> *Let all the others die away.*"

This Immortal and wiseguard of the world is addressed in the first three stanzas of the next hymn, also by the same poet Nabhāka. It is here in these songs that we have a peep into the hidden mysteries of the deity, It is not with the shuddering awe alone that he was approached. The poets in their direct apprehension of Reality, in their mystic moods, have found delight in the abode of Varuṇa. It is exactly this spirit which Vasiṣṭha, another great mystic of the Ṛgvedic age, represents in some hymns addressed to Varuṇa. Hence it is rarely the spirit of David, that shuddering awe, that misery-habit and martyr-habit that we find in the poetry of Ṛgveda. Ṛg vedic songs give us the exalted poetry of the sublime mystic flights that breathe the spirit of a healthy mind.

8. The Maruts along with Parjanya are supposed to represent the divinities that held the poets in awe. The Maruts have in all thirty-three songs addressed to them; and they come next to Uṣas in order of beauty and the cult of beauty they imbibe. The first book alone gives us twelve songs. They are sporting or dancing, unassailable and resplendent in their car (1.37). They are selfluminous and have spears, swords and glittering ornaments. They even gather glory on their way. This exultant host is terribly vigorous and mighty, strengthening itself and drinking rain. They all move in a common fraternity as if led by some one who is not to be seen; and the poet surprisingly questions :

"*Ko va varṣiṣṭha ā naro*
divaś ca gamś ca dhūtayaḥ
yat sīm antam na dhūtayaḥ". (1.37.6).

"Who is your mightiest, O shakers of the heaven and earth, when you shake them like a garment's hem?" All are equally mighty. At their approach not only the man, but the mountain also yields, and the earth like a man worn out by age trembles in fear. These youthful and lovely bands, so found of ornamentation are also reputed to be singers. Here we read

"*Ud u tye sūnavo giraḥ kāṣṭhā ajmeṣv atnata*
Vāśrā adhijñu yātave", (10)

As they go they drop the offspring of the cloud. And while they pass along they talk together on their way ; so atleast does the poet imagine. And he begins to doubt whether any one else has heard their talk :

Yad dha yānti marutaḥ sam ha bruvate 'dhvannā
śṛṇoti kaś cid eṣām". (13).

All is prepared for their delight and the poets belong to them ever to live a complete life.

The first triplet of the next hymn, 1.38, is full of questions about their destinations and activities. Then the poet turns the tables and offers a paradox : "If the gods were to be mortal and the singer an Immortal, then the hymner will never be loathed like a wild beast in pasture and follow the path of Yama". The lightning bellows and follows them like a mother cow, as the waters of rain are loosenen. The various things they shake up form the main theme of some of the songs addressed to them ; and here the poets avail themselves of the wide expanses, the gorgeaous mountains and skies, and the variegated picturesque presentations of nature.

The beauty of the Maruts is constantly harped upon in this collection. They deck themselves for show with glittering ornaments, and bind chains of gold on their breasts for beauty

(1.64.4). They are self-moving, brisk and unwearied (1.64.11). These swift racers glance like women (1,85). Singing the song and generating might, they have put on glory. They shine in bright robes and put on golden ornaments for their fair limbs. As they yoke the pṛṣatī the torrents of the scorched red stormy clouds come forth and moisten the earth like a skin. They rush about like heroes and fight for glory like warriors. While they pile the moving cloud, they are like birds on whatever path it might be (1.87.2). They are sportive and themselves admire their mightiness. They are youthful, armed with glittering spears, and decked with bright rings, coming on the lightning-laden cars and sounding sweet songs. The swords add to their beauty (1.88.3). As they stir the woods, so do they the spirits of men.

The four songs of Agastya (1.166-168, 172) have a sincere effusion of poetic feelings, and an earnest longing. It is Agastaya that fought for a place for the Maruts in the Soma offerings as it is symbolised in the dialogues 1.165, 170, 171. There is something of a friendly glow and a passionate endeavour in these songs. These form a trilogy and hence fall outside the category of the lyrics.

Like a dear son they bring the pleasant meath and gaily sport in the assemblies. Yet "wherever their lightning bites armed with its goary teeth it crunches up the cattle like a well-aimed dart" (1,166.6). A beautiful descripatson of these bands arises when the poet observes that thay have gold chains on the chests; glittering ornaments, deer skin on shoulders and knives on fellies. With all these they spread their fame as birds their wings. 'Moving in seclusion vāk clings to them close like a man's wife like a spear carried rewarded'. She is a courtly lady (sabhāvatī, vidathyā) among them (1.167.3). And these never-weary ones cling to the young lady as if she were a joint possession (1.167.4). This is Rodaśī, who follows them with loose tresses and heroic spirit, like Sūryā. The poet is eager to know the moving principle behind them (1.168.5). Their coming is wonderful, for they gleam like serpents (1.172.1).

Gṛtsamada's song of the Maruts (2.34) represents the fear of the deity in the initial stages. But as he proceeds he leaves those impressions, and comes to view them as loveable, friendly and compassionate. And there is more of poetry in the imaginative approach of the poet to these deities. In their strength they are terrible like wild beasts, and in their glowing they are like flames of fire. The stream listens to the roaring of the tempest with the ears, which are the waves raised by the storm ; and with these rapid ears they fly on their way. The poet requests them to come with one mind to the rapturous pleasures of the meath like swans that seek their nests (2 34.5); and they must make the song swell like a mare, and like the udder of a cow (6).

Śyāvāśva has composed nine songs (5.52-60) in honour of the Maruts. The power of the Maruts in heaven and earth is celebrated in the first song. These lustrous ones have clothed themselves in woolen robes on Paruṣṇī, and took the lightnings for their spears. The seer invites them as a maid does her friend or lover (5.52.14). Their birth and activities, favours and graces appear in a vision to the poet in the next song 5.53) with all the gorgeous anthropomorphic attributes. The strength and the deeds of those renowned and illustrious Maruts form the theme of the next one (5.54). Over the broad field of the skies they march like a ship (4). Here again the rise of the Maruts and their decorations form the central part of the song. They have lances on their shoulders, anklets on feet, gold chains on breasts, gems on the ear, lightnings in hands and golden ornaments on their heads (11). This is a pictorial account of the Maruts, giving free vein to the stretch of the poet's fancy. They shake the heavenly vault for its luminous fruit, the waters:—

12. "Tam nākam aryo agṛbhītaśociṣam
   Ruśat pippalam maruto vidhūnutha".

This is a daring concept, result of a delicately developed imaginative faculty.

The next song is the only one among the Marut-collection having a regular refrain line:—

"*Śubham yātam anu rathā avṛtsata*" (5.55) :

‘Their cars move onward as they went to victory”. It is typically martial in tone and sentiment and befits a lyric dealing with the Maruts.

The next song (5.56) is more about the yoking of their chariots and their getting ready, whence pastoral imagery finds a place here. The song 5.57 has a better poetic glow and imaginative strain. This song is brought forth to them as heavenly waters for a thirsty one. They are full of wisdom and armed with daggers, spears, quivers, arrows, bows, horses and cars- They have the lustre of the winds, robes of rain. Like twins they are all having good appearances and beautiful decorations (4). These singers of the skies have acquired an immortal name, heaving a noble birth (5). Valorous deeds are in their heads, and śrīḥ has decked their forms.

The next song (5.58) speaks of the youthful Maruts as impetuous and radiant ones, and as lords of amṛta. They are the givers of bliss. They spring forth in greater quantities like days and like spokes (5). This is another daring stretch of the imagination, the poet being able to find out an astounding fact in a very common thing:—

"*arā ived acaramā aheva*
pra-pra jāyante akavā mahobhiḥ".

They are imagined even as the husband of the earth whom they have impregnated (7) ; and out of their sweat they brought forth rain. Earth shakes and quivers in fear as they march, like a ship which lets the waters in reeling (5.59.2).

3. "Gavām iva śriyase śṛngam uttamam
sūryo na cakṣu rajaso visarjane
atyā iva subhvaś cāravaḥ sthana
maryā iva śriyase cetathā naraḥ",

They are beautiful to behold like the exalted horns of oxen, like the sun's eye in the expanse of the firmament, and like swift steeds. They show themselves like bridegrooms,[1] simply to make glory out of vanity, They become stronger like well-grown manly youths ; and cause the eye of the sun to wither away with the rainy floods (5). From the higk skies to the borders they fly with might in lines like brids of the air. They rush forth like the waters (5.60.3), and deck themselves in gold like young suitors (5.60.4).

The last hymn of the fifth book (5.87) is again devoted to the Maruts. The first half of all the verses ends with the words "*Evay ā marut*", as though it were a sort of refrain. This is a very obscure song.

There are four song of the Maruts by Vasiṣṭha. The first eleven verses of 7.56 are in Dvipadā, and the poet opens the song questioning about the radiant men. He immediatly jumps to the conclusion that they alone know of their birth.

> 3. "abhi svapūbhir mitho vapanta
> vātasvanasaḥ śpenā aspṛdhran".

"They plucked each other with their beaks".[2] They strove roaring like the wind. They are bright in splendour and fleetest as they move. Their power is mighty, strength is firm, spirit is bright, and minds are angry. They deck themselves like youthful onlookers at a gathering (16), stay at home like luminous young ones, and drop the waters like children or calves in play. The other three songs (7.57-59) have very little of literary value, as they are pre-eminently preoccupied with favours and graces, aids and rescues, riches and cattle and the like. It is surprising how the same Vasiṣṭha can compose songs on Uṣas and Parjanya on the one hand with a great imaginative sensibility, and on Maruts on the other with a purely matter-of-fact sentiment.

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[1] Cf. 5.59,6 'Divo marya ā no acchā jigātana."

[2] Max Muller : Sacred Books of the East, Volume 32.

Syūmaraśmi has two songs of Maruts (10.77, 78). These youths have toiled for many nights for these ornaments that thrust on them. These sons of the skies march like deer, and grow strong like horses.[1] They are mighty heroes and gallants, but are like horses fastened to the chariot. They are Splendorous like the dawns; famous by themselves like falcons, and move like birds scattering waters (5). By their songs they are like thoughtful singers, curiously beautiful to be seen like kings, and leaders of mankind like pure and unstained heroes. (1) They move by themselves like tempest (2), and shake every thing like the gales. They are mighty like armoured warriors (3). Thy are united in one nave like the spokes of a wheel, and 'shed their precious balm like youthful suitors' (4). They are likened to the tongues of flame in effulgence, to the steeds and waters in movement, to the seers in song, to Soma and the pressing stones in their deeds, to the rays of dawn in their visits and conscious toiletting, and to the rivers in their hastening.

Allied to these are the songs of Parjanya, only three in number, but having a pictorial art (5.82; 7.101, 102). He makes the messengers of rain rush forth like a driver who whipes his horses (3). As he moistens the earth, the winds rush in, the lightnings fall, the plants shoot up, and lustre streams forth (4). He draws downwards the watery skies opening it and places the heights and depths on the same level (7). Vasiṣṭha requests him to vouchsafe them the triple shelter and light (2). When he does not bring rain, he is like a sterile cow. But he can change his figure as he wants (3). The poet conceives him as forming the germ of life in cows, mares, plants and women (2)

9 This is one side of the Gods. But there is another side which is more prominent, and which represents the true keynote of the songs addressing the deities. In the songs considered above, though there is not much of surrender and selfhumiliation, there is at least a spark of the fear-thought.

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[1] Geldner's Translation.

The poets always wanted to escape it, and they finally succeeded in that. In the other songs they visualise the divinity as a friend first and then anything they like. The deity belongs to the same level of existence as the poet : and they both refresh and envigorate them- selves to achieve the same results. They fight side by side with a common mind and objective, and they always celebrate their victories together. These are the songs of divine comraderie, where Gods are treated as their relatives (2.29.4).

Parucchepha's glad song of Vāyu(1.134) is mainly contrived to gratify the mind of the deity, while the gift of the sage gladdens him. The deity has to wake up intelligence as a lover awakens his sleeping love (3). As he illumines the universe, the dawns broaden their lovely garments for him in beautiful rays. It is only the weary coward that requests him for luck, but he protects all by his law (5), Anila's song (10.168) breathes a still more fresh air. The chariot of the wind has the voice of the thunder. It reddens all and touches the skies. The waters hurry along the traces of Vāyu, and they come to him as ladies to the festive gatherings (2). He is the germ of of the world, the vital air of the Gods. People only hear his voice, but never see his form (4). And another poet in 10.186 observes that Vāta is his father; brother and friend, who gives them strength (2).

The Aśvins are pre-eminently connected with amorous exploits and adventures, and with the healing virtues, always associating themselves with mankind on the friendliest possible terms. As an example we can take Gṛtsamada's song 2.39, which is full of similes, giving vent to the various friendly aids of these twins. Their approach rings like the two pressing stones, and they come to the tree of treasure like two misers. They move like two heroes, and come invited like two goats. They deck their bodies like fair damsels, and like a married couple. They are further likened to horns, hoofs, cakravākas in the grey morning, and to chariot wheels at dawn. They have to carry the poets across the rivers like two ships, and save them like yokes, naves, spokes and fellies. They must be like two faithful dogs, and preserve the seers like crutches. They are even the two eyes, hands, lips, breasts, nostrils and ears. These songs which struggle to approach them are to be sharpened by them like an axe on a whetstone (7) Vasiṣṭha calls them as a son does his parents (7.67.1). and invites them to his libations which are the lightnings for these thirsty wild cattle (7.69.6).

Approximatly speaking, half a dozen songs of Aśvins have the refrain. The first occurs in "*mādhvī name śrutam havam*" – powers of sweetness, hear my invitation. This sweetness or madhu is a persistent note whenever they are spoken of ; they have a car of madhu, a hide covering it, a whip made of it and the like. The next one occurs in 5 78—"*hansāv iva patatam ā sutāṅ upa*": 'fall here like two swans unto the juice'. This again brings forth the dominating spirit of aesthetics in them. The next famous song of the Aśvins is by Śyāvāśva (8 35), where the first seven triplets are in Upariṣṭājjagati, and the last is in pankti having mahā bṛhatī in the midst. Each triplet has a refrain of its own retaining a common element throughout the first seven triplets, namely "*sajoṣasā uṣasā sūryeṇ ca*" : "They are of one Mind with Uṣas and Sūrya'. The first triplet has the burden "*Somam pibatam aśvinā*". The succeeding ones are "*iṣam no volham aśvinā*", "*trir vartir yātam aśvinā*", "*ūrjam no dhattam aśvinā*", "*ādityair yātam aśvinā*", "*Somam sunvato aśvinā*" *and* "*aśvinā tiro ahnyam*". The last triplet differs from the rest and reads "*ā yātam aśvinā gatam avasyur vām aham huve dhattam ratnāni dāśuṣe*", Instead of making out eight different hymns here as soma have done, it would be better to consider the the whole as a conscious endeavour on the part of the poet. Both the metre and the refrain in the last triplet clearly prove that it was a late appendage. The main content of the layman is only about requesting them to accept the soma juice, the inspired song and the solemn rite. With this meagre idea the poet has been successful in composing a beautiful lyric full of music, rhythm and melody. It is unique as an aid in dancing and inviting.

Just like Gṛtsamada's song (2.39) we have another by Bhūtānśa (10.106) addressing the Aśvnis. Here a greater attention is paid to the formal art and to the verbal jugglery. Literary conceit is couched in a figurative language that does not yield its significance so easily as it catches our ear. Here they are compared to ploughing bulls, eager guests, glorious envoys, the wings of a bird, two choice animals, fire, wanderers, sons, fathers, kings, rays, well-fed hills, horses, rams, mad elephants, water-born jewels, powerful heroes, flying birds, giants, ears, bees and a few more.

There are a good number of pleasant songs addressed to Indra, of which 1.32, 2.12 and a few more have been previously given. The main theme of all the songs is his exploits, his fights with vṛtra, vala and other marauding forces. Another such beautiful song is 10.99. His relations with Soma have yielded a rich poetic harvest. In all these narrations he is mainly invoked and represented as a friend of the seers, Viśvāmitra craves his mighty friendship (1.31.14). He is asked to come with auspicious friendship (18.cf. 1.32.18). He is even represented as friendly minded (1.35.8). They offer Soma to get his help (1.37.8), and with their songs they make his might perpetual. It is an ancient bond of friendship (6.18.5). It is his friendly repturous joy that wins the battle (6.19.7). He is an ample coat of mail and the champion of Vasiṣṭha and with him for friend, he can face any foe (7.31.6). Maruts saved the the man from ruin and from sin (1.166,8). And a poet exhorts, 'let every mortal choose the friendship of Savitar' (5.50.1).

But with all this Indra is not a purely material and matter-of-fact deity, whose comraderie they wanted. Indra too has a spiritual side. Vasiṣṭha requests him to give wisdom to the poet as a father gives to his son, so that he may still live and look upon the light (7.32.26) ; for Indra is a priest and Ṛṣi,a seer (8.16.17). It is this trait that appears again in the monologues of Indra Vaikuṇtha, where he identifies himself with the whole creation in a semi mystic way.

Viṣṇu is another conspicuous divinity in the Ṛgveda who is represented by the poets as a friend of man, giving light. His abode is beautifully described—

> "*Tad viṣṇoḥ paramam padam*
> *Sadā paśyanti sūrayaḥ*
> *divīva cakṣur ātatam.*
> *Tad viprāso vipanyavo*
> *jāgṛvāmsaḥ sam indhate*
> *Viṣṇor yat paramam padam*". (*1.22.20, 21*).

It is the loftiest place, laid as if it were the eye of heaven, and seen eternally by the wise. It is most sublime, and the ever vigilant singers, lovers of the holy song, light it up'. They make it manifest having moved with the deity in perfect unison; and to unravel these mysteries they have composed five songs, the first three by the great mystic Dīrghatamas, and the last two by the equally great spiritualist Vasiṣṭha. Viṣṇu is famed for his three strides, all of which are filled with sweetness and imperishable joy (1,154.4). There is the well-loved meath in his well-loved mansion to which the poet wants to soar. (5). He strode away for freedom and for life (1.155.4). He is often spoken of as the friend of Indra (1.156.4, 5 etc). The person who adores him with all his spirit wins a great benefactor (7.100.1). He gave good will to all men (2), the humble place and they have implicit trust in him for safety (4)

CHAPTER ELEVEN

THE SOMA LYRICISM

Soma is the enlivening principle in the *Ṛgvedic* anthology. It is activity, the dynamic entity, the inspiring drought and the instigating mode. Uṣas permeates beauty and love everywhere; but soma gives life. It breathes vitality not only into the cold ritualism, but also to every form of aesthetic enjoyment. Geldner observes that "the clarified speech—the poetic art—as it is represented through the *Ṛg-Veda*, had its chief cultural medium in the Soma cult. There is no festival poem or occassion without Soma, and without the songs of the poets there is no Soma drought. These guiding thoughts of the ninth book are complicated by the artistic poets, whereby the visible Soma filter and the ideal Seive of the thoughts are occasionally identified and exchanged. The songs are properly those that are employed in the preparing of Soma. The tip of the tongue and the clarified thoughts of the poets reveal the clearness of Soma[1]." The quintes-sence of the poetic art is here where the essential musical quality has been recognised. Almost all the metres find a place here though more than half of the songs are sungs in Gāyatrī, the basic metre of all musical flexibilities. The figurative expressions like sheep, cow and cloud, for skin. milk and water respectively occur here. The language has been twisted immensely to suit the literary tastes. Conscious punniug is already evident many a time. Most often they pun on 'vana' to mean 'forest' and the 'wooden vat' ; on 'soma' to mean the 'juice' and 'Moon' ; on 'indu' to mean the 'juice' and 'Indra'.

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[1] Vedische Studien, III.99.

A good number of the Soma songs mainly describe the process of preparing Soma, or the feelings and thoughts of the poets when the juice is being extracted. It does not mean that all these are specifically composed for the ritual purposes. The song of Śiśu (9.112), which can reasonably be called "an apology for poetry" clearly portrays the vocation of the poet and justifies it. There we find a proper distinction between the priest and the poet. It is the poet that composes these songs as he pleases and when the moment transports him. The extraction of the Soma juice is one such supreme moment in his life; and he is jubilant over it. The poetic spirit is everywhere and the more glaring thing in these songs is the repture and joy which the poet felt. In this ecstasy one cannot find poetry rich in artificial embellishments, for they destory the purpose. The emotions that are recollected, felt and expressed in this supreme moment of felicitous transport give rise to pure poetry and the whole ninth book is one such.

All the Soma songs of the ninth book have fonnd a way into the sacrifices, and some of them seem to have been specially fabricated with this purpose in view. The ritual songs are not all cold and prosaic, for the poets consciously endeavoured to make poetry even out of pure formalism. In so doing they had even to take recourse, in some case, to pure symbolism and figurative language, thus opening another fresh vista for the glow of poesy, The Soma songs are not at all an exception to this rule and practice. A few examples will make this clear. The purified Soma sits like the king adove the contending tribes, amongst his folk (9.7.5). As it is poured through the filter the seers clothe it with robes made of milk (9.8.5,6). It swells to the heights of heaven and gently falls on the purifying sieve (9.16·7). The Madhu is the offspring of the sap of Soma (9.18.2). It bellows on the grass and sinks and settles in its home (9.19.3). And yet we have pretty lines like—

> "*Clarified by the sieve of sheep's wool*
> *Soma rises to his fullest splendour,*

> *There he stands, as after battle*
> *Stands the hero by the stolen cows*" (*9.16.6*)

With the art of the fingers the seers clothe and decorate this steed in the lap of Aditi (9.26.1). Like a swan he makes all the troop sing his respective song, as he is bathed in milk (9.32.3). and runs like a deer (9.32.4). The cows, whose milk is to be mixed with this juice, have sung in joy to him as a lady does to her lover (9.32.5). People deck him like the king of elephants and he sits in the woods like a hawk (9.57.3). Here the wood figuratively expresses the vats of wood, as is often the case in the Soma songs. One poet observes.

> "हरिरोपशं कृणुते नभस्पयोरूपस्थिरे चम्बो
> व्रंह्म निर्णिजे,' (9.71.1).

He makes the cloud his diadem, the milk his carpet in both worlds, and prayer his robe of state.' The sacrificer is spoken of as his father (2), whom he meets to assume a new refulgent robe. He is excited by the prayers, while the waters make him wild (3). The ten sisters, a figurative way of saying fingers, have sent him on like a chariot (5). He sits in the bowls like a bird (9.72.5). He has to pass into Indra– "Indramindo vṛṣā viśa". This expression is a very common one in the text, though it has an imaginative transference of the series. (9.2.1). A conscious punning on the words Soma and Indu, meaning also the moon, seems to be intended in

> यः सोमः कलशेष्वाँ अन्तः पवित्र आहितः
> तमिन्दुः परिषस्वजे (9.12.5).

Indu embraces Soma in the jars on the purifier. Soma is born on the mountains, but is praised in the sacrifices. It is placed for Indra as a bird in her nest (9.62,15). Soma enters the jar and stands there as a hero among the Cows (9.62.19), and Cows represent milk here.

This Soma-cult, and its activities gave rise to many ballads which are of the 'labour song' type to a certain extent. The pressing of the Soma cannot be pursued silently, for a particular deed can be carried out successfully and most cheerfully only when an aesthetic diversion unconsciously enters into the individual and makes him enthusiastic in his deeds. The pressing of Soma as described in I.28 is accompanied as usual by a beautiful refrain—

O Indra, drink thou eagerly
of Soma liquor mortar-pressed.

The rhythmic and melodious way with which the poet begins to say how he has prepared the juice, enchants the hearers, even though, it is the most prosaic one.

2. "There are the broad based pressing-stones standing upright to crush the juice; where dual parts crush the stalk,

Are like the parts of man and wife;

3. There where a woman practises
The backward and the forward move;
Where as it were with reins to guide
They bind the cord with twisting stick" :

The next two stanzas are addressed directly to the Mortar :

4. Whenever thou from house to house
Art harnessed, Mortar for thy task.

5. Then utter here thy clearest sound,
Loud as the drum of Conquerors.

6. Lord of the forest, once the wind
Blew all about thy summit high;

8. Mortar, for Indra press thou forth
The Soma juice that he may drink.

The very opening song of the ninth book has its particular bearing on the process. In this set of purification and preparation we come across many fingers that press the leaves which are spoken of as ladies, as sisters; while the vats of wood where the juice is laid are treated as wood itself. The Soma juice in the vat is often compared to a sea, lake reservoir. He has horns and weapons, with which he is enabled to quell all his foes. Often we are told that Soma is the bird, the hawk, the animal (9.96.43), the horse, the bull, the lover. The milk and the waters into which it is poured are often the robes he wears. The swelling of Soma is a flood. Even the cloud is spoken of as his robe (9.83.5), besides the cows (9.96.26); for it is mixed with water and milk.

The cows are mixing themselves up with the child Soma (9.1.9). The milk is mixed in Soma and Soma is a young one in their conception here. Soma flies ta the vats as a bird (9.3.1). The sparkling drops of Soma flow like waters down a deep descent (9.6.4) we are told

"परि प्रिया दिवः कविर्हांसि नप्तो हितः
सुवानो याति कविक्रतुः" (9.9.1),

"when he is laid between both the hands and pressed he sends us delightful powers of life." He delights men and is the best gladdener (9.67.2). It is the mark of transporting that is the vital note in these songs. The Soma drops deck themselves with milk as kings with praises and as the sacrifice with the seven priests (9.10.3). Soma is preeminently styled a Kavi, a seer many a time and drops is its offspring (9.10.8). These drops when poured into the vats fall like rain upon the earth (9.17.2). As this wonderful horse is cleansed he enters into the songs like a pious king (9.20.5). These drops move like horses, cars, armies, winds, rains, and flames. (9.22.1.2). This seer flows to the purifier scattering the enemies as he is cleansed (9,27.1) Naturally as the juice is spread on the hide the dirt sticks up to it and the pure one comes up. 'Like waves of waters, skilled in song the Soma juices speed onward, as buffaloes to woods' ().33.1). Here the term (vana) in वनानिमहिषा इव, has a double significance. With reference to the buffaloes it actually means a forest; and with regard to Soma it stands for the wooden vats. Apart from his robes made out of water and milk, the poet converts his songs also into the same category (9.35.5; 43,1). He sports in the wood (9,45.5) 'I aspect he is like the sun; he runs forward to the lakes" (9.54 2) This is a refrence to the bright yellow colour of Soma in the vats.

Another poet observes,

आनः सोम सहो जुहो वर्चसे भर
सुंष्वानो देव वीतिये (9.65.18).

'Pressed for the banquet of the gods, bring us might and speed, like beauty for a brilliant show.'

Pavitra's song (9.73) has a great literary and lyrical beauty, though it has a semi-ritual colouring. It is mianly occupied with the preparation of the juice. It opens with the verse स्रन्के द्रप्सस्य धामतः अभस्वरन्नृतस्य समरन्त नाभयः । त्रीन्त्स मूर्ध्नो असुरश्च आरभे सत्यस्य नावः सुकृतमपीपरन्" 'they have blown at the edge from the drop. The naves move to the place of ṛta. The Mighty one began to make three heights. The ships of truth have borne the righteous'. From the edges of the pressing stones the Soma drops noisily. "*Nābhayah*" is a figurative expression for wheels, chariots and the swift Soma drops. The ships of truth are the vats where Soma is deposited. All this is pure symbolism.

As soon as he is born, this child clamours in the wood (vana) ; again a conscious double entendre is intended here (9.74.1).

The Soma drops are 'pleasing to look upon like beautiful, well-adorned women' (9.77.37). The cows bellow to the powerful soma (9.80.2), and he bellows to them (9-82.1). This reciprocal phenomenon has given rise to many a literary twist in the matter of slyle. Encountering the exploits of Soma (9.88) the poet compares him to a capacious car, to the team of Vāyu moving at pleasure, to Indra, to the horse of Pedu, to the splendour of Agni and to the vigour of a warrior. The pouring of the juice is happily depicted in another verse as the ten sisters driving the chariot horse to the place of rest from the fleecy summits (9.91.1). Caroused by mortals he is made immortal along with the sheep, cows and waters (9.91.2), the first two standing for their milk.

He is compared with the best in every species of the created objects. He is Brahmā among the gods, leader among the poets, Ṛṣi in the imspired, bull among the animals, hawk among the inspired, bull among the animals, hawk among the vultures, axe of the forests (9.96.1). Like a wave he stirs the wave of the voice (9.96.7). He is a hawk in the bowls, a bird spreading himself, and a banner seeking cows and weapons (9.96.197). He flows to the pitcher like a well decorated youth, like a chariot to battle, and like a bull to the herds of cows (9.96.20). He goes over the backs of sheep, as if he were accompanied by a mare (9.107.8). The sheep is a figurative expression for their skin.

Soma has a romantic aspect also. He is not only loveable, but also a lover, and sometimes even a beloved. The daughters of the priest have adorned him as if he were a beautiful youth (9.14.5). These are, of course, the fingers. Again ten ladies have sung to him as a maiden welcomes her lover (9.56.3). Soma, the red one, blends himself with the cows that yield their fair breasts. Here the cows themselves stand for milk (9.61.21). Every one does his best to beautify him (9.15.7.8). He settles down among men like a hawk moving as a lover to his beloved (9.38.4). The fingers are the glittering maids and sisters owning Soma as their lord (9.65.1). The sporting of the juice on the ox hide is a frequent figure in the romantic conception (9.66.29) He flows on the skin of the sheep like one longing a bride (9.29.3). Apsaras that live in the waters of the sea have seated themselves within the vat and flow to Soma (9.78.3) who is their lover probably. He gives pleasure as a wife pleases her husband (9.82.4), and moves onward like a youth to the youthful maids (9.86.16). He comes to the s ecial place like the husband of women (9.86.32) and flies to the appointed tryst like a youth to his love(9.93.2). He is sung by the poets as a lover to his love (9.69.23).

We are also told that Soma makes the cows pregnant (9.99,6). It is the libation of milk which is made efficacious only when the drops of Soma are mixed with it. He moves to take his place like a sutior (Vara) as if he were a lover going after his love (9.101.14).

The beautiful hymn 9.112 is a satire on the manifold desires of man. It could be sung as an accompaniment to any kind of work, and here the refrain indicates that it was adopted for the work of pressing Soma.[1] Von Schroeder believes that this was used at a popular procession during a Soma festival when men danced with masks, representing Soma vegetation symbols. According to him, this small song has a very great value in the estimation and the building up of the cult.[2] But as everything in the view of Von Schroeder has a reference to the religious cult and to the primitive dances and frivolities, and as the theme of this song is entirely foreign to the application he has given, his view cannot be upheld. Oldenberg views it as intended for a prayer at Soma sacrifice for attaining special wishes, and Charpentier follows suit. Another class of critics takes this as "*an old popular song transformed into an address to Soma by attaching to each stanza a refrain which has no connexion with the subject of the song*". And Kaegi and Geldner did not thing the refrain to be original, when they published their Siebenzig Lieder. Von Schroeder believed that the refrain was added later for a worldly character. Grassmann has removed it as spurious in all the three hymns. But as Pischel has rightly observed, the national character is expressed in the Soma pressing refrain.[3] It is a supreme poetic diversion.

The last three songs in the ninth book can be said to form a trilogy representing the whole Soma cult in its various phases and giving vent to the emotions and feelings of the poets. The first one is by Śiśu and the other two are by Kaśyapa. Yet they have a very close affinity in all aspects. They have a common refrain. The tone in the second has a mystic and

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1. Winternitz : History of Indian Literature, 1.113.
2. Mysterium und Mimus, pp 486
3. Vedische studien, 1. 107-112.

metaphysical halo around it. The last is a formal thanksgiving.

The first one is plainly a musing about various things in human life, and the poet sings it as he presses the juice. He is constantly reminded of the presence of the work he has engaged himself in, and this he repeats at the end of every thought. It opens with a statement of fact that all of us have various thoughts and plans, for the ways of men are manifold. The carpenter or the builder always seeks the ruins to make them new. The physician wants to find out the maimed, and the Brahman the person who presses the juice. The smith goes after the wealthy man with ripe plants, with feathers of the birds and with the shining stones; for only then will he be able to make out a living. Here follows the famous verse,

कारूरहं ततो भिषगुपल प्रक्षिणी नना
नानाधियो वसूयवो अनुगा इव तस्थिम

'I am a poet, my father is a physician ; my mother lays corn upon the stones. Desirous of wealth and with varied thoughts, we proceed like cows.'

This verse is important in a twofold way. First, it speaks of the existence and popularity of the various vocations irrespective of the barriers of caste, which do not seem to have come into vogue. Secondly it distinguishes the poet from the priest, The composers of the songs have very little, if not nothing, to do with the rituals. They uttered their songs as was their wont, and they never had any idea of composing all their poems mainly with the rituals in view. The last verse is beautiful containing a problem which he suggestively leaves out to be worked—

अश्वो वोल्हा सुखं रथं हसनाक्षूपमंन्त्रिण:
शेपो रोमण्वन्तो भेदौ वारिन्मण्डुक इच्छति

The horse would draw an easy chariot ; gay hosts attract the laugh and jest. The male desires his mate's approach ; the frog is eager for the flood'. This verse occurs immediately after the poet has recounted the various vocations, and revealed to us in plain terms that he is a poet, and not a priest. Here we find a justification of his vocation. He wants to have a happy path, always sportive, laughing and merry. These things are absent in any other office, and more so in that of the priest. A gay and detached life with all happiness is only the poet's privilege. Yet he cannot ignore the practical universe ; and as such he is eager to gain riches, as a frog is for the floods. It is only when the floods come that the frog can utter its sounds ; and only when a proper occasion comes can the the poet sing. This is a "*defence of poetry*".

The last five verses of the next hymn have a mystic significance and importance ; and hence they will be treated below. The last song (2.114) is a heartfelt obeisance to Soma. These two verses simply add to the imagery and to the mythology of the Soma cult. The Soma myths are innumerable, the most famous one referring to the hawk. In association with Indra, Soma shares many more stories and exploits. As usual the Vedic poets considered Soma as a very pleasing friend who bestows immortality. In this connection the poets gave vent many a time to a bitter punning on the terms *martya* and *amartya* as in :

अमर्त्यो मर्त्यानिा विवेश—

'The immortal has entered into the mortal'.

Delight, transport and bliss are some of the beautiful qualities that are attributed to Soma, the god intoxicating juice. He is the best grantor of bliss (9.1.3), and he has to 'make us better then that we are' (9.9.4). This mission of his is woven dexterously into a song as a refrain. He is the best of all creation, and is all the deities (9.5.9 etc). He is a sage, a seer, a wise one having great insight (9.12.4 etc). He runs through the realms of heaven (9.37.3; 48.1), as one poet would have it. In it there is a literary play over the visible Moon, and the invisible mystery of Soma. He gladdens us and gives us rapturous joy (9.43.1 ; 29.5 etc). He brings wisdom and delight (9.63.4), inspires the poets and gives them thought.

By his songs he is a poet ; yet he is a sage by wisdom (9.96.17). It is this happy union of love and beauty that made the poet idealise him and conceive of a mighty poetic creation. He is Ṛṣi-minded and even a maker of Ṛṣis (9.96.18). Yet he is a youth full of amorous passion. Still he is divine.

Soma is pre-eminently connected with light, with the immortal lustre hidden in the highest Empyrean. As such Soma finds a prominent place in the restoring of light by Indra and Bṛhaspati. Again one poet in his rapturous and ecstatic mood sings, अपाम सोमममृता अभूम अगन्म ज्योति रविदाम देवान् (8 48-3) ‘We have drunk Soma and become immortal ; we have attained the light, the gods discovered. This characteristic feature repeats itself in the last verses of 9,113.

The whole song has the usual refrain of the trilogy, but the last four verses prefix to it the words,—तत्र माममृतं कृधि ‘make me immortal there’.

> *“O Pavamāna, place me in that deathless, undecaying world,*
> *wherein the light of Heaven is hidden,*
> *and everlasting lustre shines......*
> *“Make me immortal in that realm where dwells the king Vivaśvān’s son,*
> *Where the secret shrine of Heaven is,*
> *Where there young and fresh waters are......*
> *“Make me immortal in that realm where they move even as they list.*
> *In the third sphere of inmost heaven where lucid worlds are full of light.*
> *“Make me immortal in that realm of eager wish and strong desires,*
> *The region of the radiant Moon,*
> *where food and full delight are found......*
> *“Make me immortal in that realm where happiness and transports,*
> *where joys and felicities combine*
> *and longing wishes are fulfilled.*
> *flow, indu, flow for Indra’s sake”.*

CHAPTER TWELVE

LYRICS OF LOVE AND BEAUTY

The central theme of Ṛgvedic songs is the unravelling and exposition of Beauty, whether it is of nature, of the divinity, of the human form, or of the latent principles. The thirst for ideal beauty led them through the path of extreme ardour. In love they wanted to give an exposition of their concepts. Yamī boasting of her beauty and love approaches Yama for marriage without any regard for the moral laws of the society. Yama escapes her tyranny. Lopāmudrā finds her beauty spoiled by old age, and wants it to be restored by love. Agastya yields to the temptation. Indrāṇī boasts of her charms, and does not tolerate any tampering with her beauty She wants to take severe action against Vṛṣākapi with the help of Indra's love. Judging from her other songs we can say she was successful. The weird nymph Ūrvaśī, the ideal beauty, refused to be limited by earthly values. Purūravas had to assume a thorough change in his outlook and temperament till he regains his ideal. In this way the Ṛgvedic poets represented the chase after and the conquest of beauty through the path of love. They realised full well that ideal beauty cannot remain in the clutches of mortals.

Beauty is the secret of nature, nature untouched by the hand of man. The main purpose of the poet is to unravel this beauty. The Vedic poets found it well represented in Savitar's golden lustre and in the fleeting rhythms and dances of Uṣas. To conceive of Uṣas as a great dancer, is in itself a mighty achievement of poetic imagination, unparalleled in the history of poetry. Though there are only a few songs (22) addressed to Uṣas, yet it is the enlivening principle of Ṛgvedic poetry. To eschew these songs, and the allusions to and the figures of speech derived from Uṣas, is to have no Ṛgveda Saṁhitā. The whole text is permeated by Uṣas and all the underlyihg thoughts are but revelation of the same principle.

Savitar is another deity who has given rise to eleven songs of beauty, where he is depicted as pre-eminently golden in colour and in equipment. The first is by Hiraṇyastūpa (1.35). Savitar comes through the dark firmament in his golden chariot laying to rest the mortal and the immortal, and looking at the whole universe. Borne by bright steed, he moves upwards and downwards chasing away all distress. His chariot is decked with pearls, with all colours and is carried by white footed steeds, illuminating all the right point of the earth. Gṛtsamda sees him (2 38) spreading his broad hands widely to be noticed by all men. He has checked the speed of his horses who glide like serpents (2). All the beings love him as he remains at home (6). The imagery of his march is most enthralling. The path is dark and the chariot yellow. His marches are up and down. His chariot is large, golden yet multiform and wide—ranging with columns of gold. The white footed *Śyāvas* bear the car whose forepart is of gold. Like a woman weaving a garment the handsome Savitar covers the wide-spread darkness. (2.38.4) Vāmadeva views Savitar as the lord of life in the world, as the clear sighted deity who brings forth biss (4.53.2) As he stretches out his arms (3), he lights all living creatures (4). and vouch-safes rest and tranquillity (6): He has opened existence, life succeeding life for the mortals (4.54.2). Śyāvāśva find him out as a lofty intellectual (5.81.1), as a wise one (*Kaviḥ*) who assumes all forms (2); and through his influence the poet hopes to obtain all lovely things (5.82.6). Bharadvāja sees the stretching of hands by Savitar, which he thinks impel all living creation to activity (6.71.1). The deity is young and most skilful, and is requested to preserve the poets for the new bliss with his golden and pleasant tongue (3). Like the sacrificial priest he has lifted us his golden arms with fine limbs.

Vaśiṣṭha sees Savitar shining in golden lustre (7.38.1), whose hands extent to the ends of the skies and are golden, sublime and easy in their motion (7.45.2). The songs of the poet praise him whose tongue is pleasant, whose arms are full, and whose hands are lovely. They praise to be blessed with high vital strength in turn (4). Vīśvāvasu observes the golden hair of Savitar (10.139.1) ; he moves eastward with the eternal lustre and with the rays of the sun. He sits in the centre of the heavens beholding men (2), looking with his might on every form. Like the sun he is ture to duty, and like Indra he holds himself in readiness for the spoils of war (3). Arcan observes that Savitar has milked the atmospheric regions as if it were a horse (10-149.1) He is related to *Apām Napāt*, and causes the sea which, being firmly fixed in the firmament, abundantly wets the earth (2). Here the sea is the sea of light, of immortality. He invokes Savitar to come to the earth with all his blessings in the beautiful and lively lines :

> "*gāva iva grāmam yūyudhir ivośvān*
> *vāśreva vatsam sumanā duhānā*
> *patir iva jāyām abhi no nyetu*
> *dhartā divaḥ savitā viśva vāraḥ.*"

Like cattle that graze in the forests hasten to the village, like a warrior who speeds his horses in war, like an affectionate cow that approaches its calf with bellowing tones, and like a husband who hastens to his wife in all eagerness, so is the deity Savitar requested to come.

The famous song to Rātrī (10.27), is one of the gems of Ṛgvedic poetry, full of beauty and the weird magic of mystery. It is short, but in such a small space the poet shows us the varied aspects of the poetic imagination. Keen and acute observation, sincere experience, and a ripe feeling and imagination characterise the song. Wearing all her glories Rātri comes forth looking with all her eyes (1). She is immortal and fills the wastes, heights and depths. With her lusture she tortures darkness (2). As she moves away she places her sister, Uṣas, in the same duty, at which darkness will be laughed at—"*aped u hāsate tamaḥ*" (3). People visit the paths of nights, as birds do their nests upon the tree :

> "*ni te yāmann avikṣmahi*
> *Vṛkṣena vasatim vayaḥ*" (10.127.4).

Here the comparision is very apt, as one only visits the abode of rest where he can never be active. The villagers, animals, birds and hawks have all sought their abodes as people desirous of wealth—that is, happiness (5). As all beings desire to have rest now, the poet wishes the goddess to let him have an easy way through. Then follows the beautiful verse :

> "*Upamā papiśat tamaḥ*
> *Krṣṇam uyaktam asthita*
> *uṣa ṛṇeva yātaya*,"

She has approached us decking the darkness to make it manifest. So she has to remove darkness as if it were a debt. This is a daring venture in the imaginative realm, but it is accomplished with a bold certainty of effect. The song concludes with an offering of the verses, which the poet has brought to her like cows. This child of heaven has to accept the song as a conqueror. This is the song of Rātrī, the sister of dawn, singing the music of the spheres,

The hymns of Uṣas, show us the poetic rivalries clearly. The seers vie with each other in their metaphors and similes. There are on the whole twenty-two songs dealing with the dawn, of a highly imitative character both in sentiment and in diction. She is the daughter of the skies, wife, sister and mother of the sun, a great awakener of mankind both spiritually and physically, a good matron and a jovil dancer, a dispeller of darkness and of gloom, the embodiment of youth and of the ideal love, and the true representative of beauty, seen and unseen, in the universe.

Of these songs, two carry the burthen of the song in a rhythmic way (1.113, 5.79) in the true manner of a lyric that is set for dancing. The second triplet of 1.113 has the beautiful refrain, "*uṣajigav bhuvanāni viśvā*"—'the dawn has awakened all the living creatures.' The first triplet of the other has, "*Satyaśravasi vāyye sujāte aśvasūnṛte*" and the rest of the hymn has only "*sujāte aśvasūnṛte*"—but the real refrain is only the latter. "Highborn, generous (delightfull) with steeds." The absence of refrains in the songs addressed to Uṣas considering the immense wealth of imagery that is repeated and imitated here with a rare skill of freshness, forces us to conclude that they represent a highly advanced state of poetic development. It is not in these two songs alone that the higher lyrical tone is found, but elsewhere in other also. Once more it makes certain that a refrain is unwanted in a highly poetic song.

The Dawns are invoked in the hymn 1.92 which employs three sets of metres—*Jagti*, *Triṣṭubh* and *Uṣṇih*; since the first two are but the variations of the same, the first twelve stanzas constitute one metrical unit. Here is a beautiful and glowing poetic imagery running riot in the veins of the poet. The 'sensations sweet' that are 'felt in the heart and along the blood' are expressed in melodious sounds that reflect the inner content translucently. The dawns have raised their banners and spread abroad their shining lights in the eastern half. These mother cows (*gāvo mātaraḥ*)—probably the yielding or shaping lustres—come forth brightly in red colours, like heroes who prepare their weapons. The purple beams of light have shot up suddenly, and they have harnessed the rest of the cows that are easy to be yoked. In effulgent lustre they have brought distinct perception as before. They even sing their songs like active women engaged in works as they march. Then follows the most lovely verse:

4. "adhi peśānsi vapate nṛtūr ivā-
porpute vakṣa usreva barjaham
jyotir viśvasmai bhuvanāya kṛṇvatī
gāvo na urajam vyuṣā āvar tamaḥ."

'She puts on her beautifullv decorated garments like a dancer. She lays bare her breast as a cow does its udder. She has enveloped darkness creating light for the universe, as the cows do the stall.' She even pains (*bādhate*) darkness, and has attained her wonderful effulgence like tints that deck the sacrificial post. The universe has crossed the darknes and she smiles with a beautiful face in light for glory like a flatterer. She is the leader of the charming pleasant voices that are heard at daybreak- This auspicious lady shines bending her lookes on all the world and spreading westward with her bright eye. She is ancient (*purāṇi*), but born again and again and decks her boby with that selfsame dress. Just as a hunter makes a short cut of the lives of fowls and birds, so do the dawns swallow the days of men (*Jarayantī*), make us old, as every coming dawn brings the news that a day of our life is over- She shines discovering the frontiers of the heavens and driving off her sister, darkness. This sportive lady (*Yoṣā*) shines with all her lover' (*jarasya*) splendour diminishing our days of existence her rays like kine and shines as flood that rolls the waters. This radiant mover of sweet sounds yoking the purple steeds to her car brings felicity.

The hymn I.113 has more of the enthusiastic and hilarious strain that is jubilant in many a rapture when a mysterious beauty enchants and envelops the person. It opens with an exhortation to the fellow beings :

> "*idam śreṣṭham jyotiṣām juotir ā gāc*
> *citraḥ praketo ajaniṣṭha vibhvā*
> *yathā prasūta savituḥ savāyañ*
> *evā rātryuṣase yonim āraik.*"

'This light which is the best amidst all lights has come. This brilliant and far extending brightness is born. Night has given birth to these dawns ? This white lady (*ruśatī*) has come with her lustrous offspring (*ruśadvatsā*) as the dark one has given up her abode. These dawns form a fraternity, are immortal, follow each other, and change the colours. The way of these sisters is common and unending, and they wander by turns commanded by the gods. With different hues but with one mind these fair ones neither quarrel, nor tarry, The very eyes of the poets behold her, the illuminating leader of pleasant sounds, as she has enclosed the portals in splendid-colours, She stirs up the world, awakens every living creature and sets him up to his immortal activity. Then follows a lovely description of this immortal youth.

This daughter of the heavens, this visible young maiden flushes in her shining robes—We see her there. She is the first of the endless morns that have yet to come, and takes up the path of dawns that have left us. As soon as she rises she impels the animate, but not him who is dead in his slumber. In ecstasy the poet asks :

10, "Kiyāty ā yat samayābhavāti
yā vyūṣur yāś ca nūnam vyuchān
anu pūrvāḥ kṛpate vāsaśānā
pradīdhyānā joṣam anyābhir eti."

For how long a time the dawns will come, and when will the future dawns unite themselves with the past ones ? This gladly shining dawn yearns with eager longing for former ones and marches onwards with her associates.' A touch of pathos suddenly creeps in with the idea of the past :

11. "Iyuṣ ṭe ye pūrvatayām apaśyan
Vyucchantīm uṣasām nartyāsaḥ
asmābhir ū nu praticakṣyā bhūd
o te yanti ye aparīṣu paśyān."

'Those who looked at the rising of former dawns in days of yore have left us. We of the present, behold her lustre. Those who shall see her in future are in the meighbourhood. She chases the foes, protects the law, gives joy and awakens pleasant sounds.'

13. "Śaśvat puroṣā vy uvāsa devy
atho adyedam y vyavo maghonī
atho vyucchād uttarān anudyūn
ajarāmṛtā carati suadhābhiḥ."

'She has shone from eternity, and still shows us the light today. So will she shine in days to come being immortal and eternally young? In splendour she has shone in the skirts of the skies, throwing off the veil of darkness and awakening (*prabodhayanti*) the universe with her purple steeds. She is fleeting and hence is the last of the innumerable dawns that have disappeared, but is the first of bright ones to come. The poet exhorts :

16. "ud īrdhvam jivo asur no āgād
apa prāgāt tama ā jyotir eti
āraik panthām yātave sūryāya
aganma yatra pratiranta āyuḥ,"

'Arise, spirit and life have come to us again ; darkness has passed away ; light has come. She has paved the way for the sun to march. We have come to a place where we can prolong existence.' A new vitality has enveloped the entire universe. The concluding verses fall down to the purely earthly level of economic delight and seem to have been latter additions

The next hymn of Uṣas, 1·123, partakes of all the images and the ideas of the previous hymns with a few additions. The very opening verse arrests the attention of the reader or the hearer, as is usual with all the songs of Uṣas. She is termed *dakṣiṇā* ; which despite the controversy between Max Muller, Abel Bergaigne, Bloomfield and others, simply means "loveable, generous." The wide chariot of the loveable one has been harnessed and the immortal gods have ascended it. Noble and active Uṣas has emerged from darkness to bring light to the mortals. And the movement of day and night is beautifully depicted as :

7. apānyad e ty abhy anyad eti
viṣurūpe ahanī sam carete
Parikṣ ; tos tam anyā guhākar
adyaui uṣāh śośucatā rathena."

'The one departs and the other comes. They are opposed in their colour, but march in succession. One hides the gloom that has enveloped the parents, the earth and the heaven. Uṣas is effulgent on her lustrous chariot.' The dawns have the same form any day and wander thirty *yojanas* and dart acrosse the spirit in a moment, She has knowledge of the first day's venture. This maiden daily comes to the appointed place and does not, therefore, break the law of order. And here follows a poetic address :

10, "Kanyeva tanvā śāśadānān
eṣt devi devam iyakṣamāṇam
samsmayamānā yavatiḥ purastād
āvir vakṣānsi kṛṇuṣe vithāti."

'you go in pride of beauty like a maid to the God who longs to have thee, and you discover your bosom before him smiling; youthful and shining brightly.'

11. "susumkāśā māṭmṛṣṭeve yoṣā
āvis tanvam kṛṇuṣe dṛsekam
bhadrā tvam uṣo vitaram vy ucha
na tat te anyā uṣaso naśanta."

'You exhibit your form like a bride decorated well by her mother so that all may see.' She is blessed and shines far and wide ; and there is none so far to surpass her. She departs and comes again assuming her usual forms.

The idea of diminishing the duration of life comes again in the opening verses of 1.124 addressed to Uṣas. Here we go a step farther along with the poet, though there is much of imitation. But the poet has made it original.

4. "Upo adarśi śundhyavo na vakṣo
nodhā ivāvir akṛta priyāṇi
admasan na sasato bodhayantī
śaśvattamāgāt punar eyuṣīṇām."

'She is seen near like the bosom of a fair lady. Like a songster that sings a new song she shows sweetest things. She comes like a fly waking up the sleepers, Of all the returning ladies-that is, the dawns she is the truest and the most constant one.' In the eastern part of the watery regions this mother of the rays (cows) has shown her ensign. She spreads and spreads far and wide and occupies the complete lap of her parents.

eternally young ? In splendour she has shone in the skirts of the skies, throwing off the veil of darkness and awakening (*prabodhayanti*) the universe with her purple steeds. She is fleeting and hence is the last of the innumerable dawns that have disappeared, but is the first of bright ones to come. The poet exhorts :

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aganma yatra pratiranta āyuḥ,"

'Arise, spirit and life have come to us again ; darkness has passed away ; light has come. She has paved the way for the sun to march. We have come to a place where we can prolong existence.' A new vitality has enveloped the entire universe. The concluding verses fall down to the purely earthly level of economic delight and seem to have been latter additions

The next hymn of Uṣas, 1·123, partakes of all the images and the ideas of the previous hymns witn a few additions. The very opening verse arrests the attention of the reader or the hearer, as is usual with all the songs of Uṣas. She is termcd *dakṣiṇā* ; which despite the controversy between Max Muller, Abel Bergaigne, Bloomfield and others, simply means "loveable, generous." The wide chariot of the loveable one has been harnessed and the immortal gods have ascended it. Noble and active Uṣas has emerged from darkness to bring light to the mortals. And the movement of day and night is beautifully depicted as :

7. apānyad e ty abhy anyad eti
viṣurūpe ahanī sam carete
Parikṣ ; tos tam anyā guhākar
adyaui uṣāh śośucatā rathena."

'The one departs and the other comes. They are opposed in their colour; but march in succession. One hides the gloom that has enveloped the parents, the earth and the heaven. Uṣas is effulgent on her lustrous chariot,' The dawns have the same form any day and wander thirty *yojanas* and dart acrosse the spirit in a moment, She has knowledge of the first day's venture. This maiden daily comes to the appointed place and does not, therefore, break the law of order. And here follows a poetic address :

10, "Kanyeva tanvā śāśadānān
eṣt devi devam iyakṣamāṇam
samsmayamānā yavatiḥ purastād
āvir vakṣānsi kṛṇuṣe vithāti."

'you go in pride of beauty like a maid to the God who longs to have thee, and you discover your bosom before him smiling; youthful and shining brightly.'

11. "susumkāśā māṭmṛṣṭeve yoṣā
āvis tanvam kṛṇuṣe dṛsekam
bhadṛā tvam uṣo vitaram vy ucha
na tat te anyā uṣaso naśanta."

'You exhibit your form like a bride decorated well by her mother so that all may see.' She is blessed and shines far and wide ; and there is none so far to surpass her. She departs and comes again assuming her usual forms.

The idea of diminishing the duration of life comes again in the opening verses of 1.124 addressed to Uṣas. Here we go a step farther along with the poet, though there is much of imitation. But the poet has made it original.

4. "Upo adarśi śundhyavo na vakṣo
nodhā ivāvir akṛta priyāṇi
admasan na sasato bodhayantī
śaśvattamāgāt punar eyuṣīṇām."

'She is seen near like the bosom of a fair lady. Like a songster that sings a new song she shows sweetest things. She comes like a fly waking up the sleepers, Of all the returning ladies-that is, the dawns she is the truest and the most constant one.' In the eastern part of the watery regions this mother of the rays (cows) has shown her ensign. She spreads and spreads far and wide and occupies the complete lap of her parents.

She is brightly shining, is proud of her unstained Beauty, and is most impartial to all. Then follows the famous stanza.

7. "aphrāteva pumsa sti pratīcī
gartary iva sanaye dhanānām
gāyeva pasya uśatī suvāsā
uṣē hasreva nirinịite apsaḥ."

'She seeks men as as a lady who has no brother, ascending her chariot as it were to gather riches ? This is the reputed reference to the courtesan in the Ṛgveda whose original was Uṣas, With the smiles and beautiful robes she unmasks her beauty. like a loving matron for her lover. The alternating movements of night and day are again tagged on to this hymn, and are treated as sister. Shining with beautiful rays, she decks her beauty, like women trooping to the festive gathering. This young eastern maid harnesses her team of bright red oxen (rays) and shines ; the light will hastern hither.

The hymn of Viśvāmitra invoking Uṣas (3.61) slightly differs from the above in that this is more sportive and hilarious and has little of the weighty imagery. It is purely lyrical with many a pointed epithet suggestive of a very rare and keen imagination. She is pictured as strong (*vajinī*), wise (*pracetaḥ*), ancient (*purāṇī*), but young (*yuvatiḥ*), and lustrous. And the poet exhorts : "Sing forth, thou auspicious goddess, Dawn, with the pleasant chariot awaking pleasing sounds." She is the ensign of the Immortal (*amṛtasya ketuḥ*) moving eternally to the same goal. This new one must roll towards him like a wheel. This lady of the dwelling radiantly lets loose her reins and brings forth light, being awakened by the hymners.

Vāmadeva's hymns to Uṣas take again a semi-lyrical, but a highly poetical tone (4.51,52). The first of these hymns opens with an actual experience, and the keen observation has sent the rapturous notes.

"Idam u tyat purutamam purastāj
jyotis tamaso vayunāvasdasthāt.
nūnam divo duhitaro vidhātīr
gātum kṛṇavannuṣaso janāya."

From darkness this most profuse and effulgent light has come forth in the eastern regions. The idea of liberality, of wealth that comes in the second half persists in a few more verses here. These richly coloured dawns have ascended the east like the posts planted in the sacrifices. The gateways of the folds of darkness (*vrajsyu tamaso*) are enveloped by these lights. In the lyrical manner the poet asks them about their chariot whether it was new, with which they befriended many a poet of yore (4). And proceeding further, he is eager to know the eldest of them. But he reconciles himself by saying that whenever they go out wandering, they are never know to be parting or to have parted :

> 6. "Kvasvid āsām katamā purāṇi
> yayā vidhānā vidadhur ṛbhūṇām
> śupham yac chudhrā uṣasas caranti
> navi jnāyante sādṛśīr ajuryāḥ."

The dawns of the ancient times are really the blessed ones (*bhadrā*)' All these travel at the same time from east, and spread themselves in the same manner throughout. From the seat of Ṛta they approach us like herds of cattle. With undiminished colour (*amīta varṇā*) these similar ones march forth and hide the inhuman powers of darkness with bright, shining, pure and radiant forms.

This giver of delight shines forth after her sisters and shows herself having the colour of a red mare. The eyes of the poet behold her blessed rays like troops of cattle that were let loose to gaze upon pastures :

> 5. "prati bhadrā adṛkṣata
> gavām sargāna raśmayaḥ."

There are two hymns by Satyaśravas (5.79.80) addressing the dawns. The first is in *Pankti* metre which is highly suited for beautiful rhythm and balanced cadence, which are required in dance Further it has the burthen "*sujāte dśva sūnṛte*" and refrains are a common and enlivening feature of many a song that is set to dance. All the stanzas here, excepting the ninth are, from a purely poetical point of view, simply worthless. It has, no doubt an enticing music, but it is imbedded in purely materialistic terms that do not rise up to the lofty levels. The ninth verse has the touch of pathos, sincerity and eager longing, as if Uṣas were a member of the poet's intimate circle of friends and relations :

> "*nat tvā stenam yathā ripum*
> *tapāti sūro arciṣā sujāte aśvasūnṛte.*"

She has alredy stayed long over the eastern skies, and it is time for the sun to come up and displace her. And then she will exist no more, A lovelorn female stood before her lover Jupiter and wanted to see him in his real effulgence, in his lustre she was consumed and thereafter the 'hapless female. lived in the memory of the poets alone. It is the same fate that will await Uṣas were she to tarry till the sun, her lover, comes up. So the poet with a deep feelling of compassion speaks : "let not the Sun with fervent heat consume thee like a thief." He cannot afford to see such a glorious and lovely piece of of beauty, of nature, sink into oblivion in an ignominious way. The sun is after all a theif, one who approaches her stealthily simply to stain her modesty, chastity and beauty. He is more or less a *jāra* as she is a *jāriṇī*, at times.

The next hymn of Satyaśravas (5.80) is a piece of pure poetry that exalts us with its melody, imagery and thought to sublime heights. The sound of the very opening vesre arrests us and we are forced to picture at heart, to ourselves, that lofty phenomenon :

> "*dyutadyāmānam bṛhatīm ṛtena*
> *ritāvarīm aruṇapsum vidhātīm*
> *devīm uṣasam svar ā vahantīm*
> *prati Viprāsomatibhir jarante.*"

She is sublime, red tinted and refulgent, brings in light and is true to the eternal laws of the world. She comes before the Sun beautifully, awakens the mortals, and from her lofty chariot on high she bequeaths the splendours at the beginning of the day. She shines in double splendour with changing hues, and reveals her body from the east :

4. “Eṣa vyemī bdavati dvibarehā
ā viṣ kṛṇvānā tanvam purastāt.”

In the dews of heavens her limbs take a bath, and the lustrous hues of the dawns, that are seen through moisture. which act evidently as a glossy net, are simply charming :

5. Eṣā śubhrā na tanvo vidānā
ūrdhveva snātī dṛśaye no asthāt.”

She is fully aware that her limbs are lustrous after that frosty bath ; and stands erect so that men may look at her. She inflicts punishment, torture (*bādhamānā*) on darkness and bring us light. The whole song ends with the happy verse :

6. “Eṣā praticī duhitā divo nṛn
Yoṣeva bhadrā ni riṇīte apsaḥ.”

Standing before mortals this daughter of the heavens bends low her forehead like a *yoṣā*, a lusty woman, as Geldner and Pischel would have it.

There are two hymns by Bharadvāja (6.64,65) having a smack of the poetic glow, which is to a certain extent disfigures by the stereotyped refrain-like lines and verses that have nothing but riches to speak of. As usual the song opens with the rising of the dawns in their white splendour like the waves of waters. Adorning herself, she lays bare her bosom, shining in splendour. The cows (rays) that carry her are red and luminous and extend themselves widely. Link a valiant archer she pursues the foe, and like a swift warrior she dispels darkness. As in the second verse, so in the fourth the poet comes back to direct address and goes on to say. “The ways are easy as the hills ; Thou passest invincible, self-luminous through waters.” Now the poet steps down to the material levels as he asks this lofty goddess to bring him riches. She has even shown herself lovely through generosity when they invited her early.

The next song has a better twist and a noble way of exploiting beauty. Shedding her light on human habitations, this child of Heaven has called us from slumber. In the night even through the shades of darkness she has shown herself with lustre. Her ruddy rays that act as steeds have divided light from darkness. On the delightful cars the dawns shine wondrous and torture well the waves of darkness. They come with imperial sway like heroes and bring the needs of men along with them, The poet grows ecstatic and is unable to speak coherently in the height of emotion. So he utters : "now is there treasure for the man who worships you, now for the hero who brings offerings, now for the wise man when he sings. Even to one like me you brought as you did in days of yore." As she stands on the slopes of the hills, Angirasas praise her cows (ray's of light). With prayer and holy song they burst the stalls open, and the invitation to the Gods by mortals has become truthful. The dawns have actually made their appearance felt by one and all. As usual the refrain contect, requesting riches completes the song.

Vaśiṣṭha has composed seven songs (7,75-81) in honour of Uṣas, and they are the best in the *maṇḍala*. She is born in the heavens, and has flushed manifesting her majesty by Ṛta. She has to rouse and awaken the poets to happiness and felicity Her everlasting splendours are lovely and bright with a variety of colours. She is the spouse of Sūrya, carried by the steeds of manifold colours. She brought forth light true and mighty to her nature, and made the whole universe apparent. The banner of the dawns has been hoisted eastwards and they come over the tops of the houses. And here follows the lovely verse :

3. "Tānīd ahāni bahutāny āsan
yā prācīnam uditā sūryasya
yataḥ pari jāra ivācaranty
uṣo dadṛkṭe na punar yatīva." (7.76.3).

The movement of dawns appeared as if she were moving towards her lover : but not like a lady who deserts her lover. The lover is, of course, the Sun. It is the seers and fathers of old that found the light lying in darkness, and with true and deep thought they generated her. Dawn and night meet together in the same enclosure, they do not shine with one another. They are of one mind. Yet it is the dawns that bring sweet charm of voices.

The poet begins the next hymn (7.77) with the beautiful and amorous words that have a fine touch of ethereality :

> "*upo rurace yuvatir na yoṣā*
> *V:śvam jīvam prasuvantī carāyai.*"

She has shone like a youthful woman instigating every living being to activity while Agni has come to feed on the fuel of the mortals, she chased away the darkness and made light. She spreads far and wide, shining in brightness with white robes, beaming forth lovely with golden colours and guiding the days. She carries the eye of the Gods and leads her fair white horse. The kindled fire sings aloud greeting her, and the inspired ones praise her with loving thoughts and with their minds. She has brought forth the Sun, the sacrifice and Agni, while the unpleasant darkness fled far away. She has sent her lustre forth with beauteous oxen, painting her bright rays on the ends of skies, and comes like tribes arrayed for battle. She sends charming pleasant voices, and vouchsafes thoughts for the poets.

She gives fresh life hiding darkness, awakens with new born lustre and manifests all the living creatures. Youthful she comes forward unrestrained :

> "*agra eti yavatir ahrayāṇā*"

This is another famous reference to the courtezans in Ṛgveda as Pischel and Geldner would have it. She advances and uncovers the great darkness, so thet we can see. The poets yearn to belong to her, to be her sons.

Samvarta's small song of Uṣas (10.172) only requests her to come with all her beauty, and with kind thoughts driving away her sister's (night's) gloom.

Reviewing all these, one finds out that the dawns are compared to warriors (*dhṛṣṇavaḥ*), to women who are diligent in their work (*nārīḥ*), to the waves of the waters (*apām na ūrmayaḥ*), to the sacrificial posts (*adhvareṣu svaravaḥ*),) to a group of cows (*gavām na sargāḥ*), and so on. They are even called the cows. Uṣas figures as the mother of the lustrous god, the various forms of the Sun, and of time. She shines as if immortality has taken the form of such an angel. She did not appear to the poets as a mere phenomenom of nature, but as a truth pregnant with profound significance and thought. The Infinite seems to have appointed the dawns to figure as the Mother and as the gateway of heavenly effulgence. This Uṣas has made their brains speculative and held a permanent impress. Caitanya seemed to dance in this manner. A veritable feast to the eyes is provided by the eternal freshness and lustre of the dawns. In the immortal gateway of the heavens, she peeps and sprinkles golden jewels all over the universe, and seems as if she were receiving all animate and inanimate creation as her guests. Above the mountains, far away from the clouds, Uṣas is fleeting with the waves and is heralding the Sun by preparing a way for him. The gates of the Infinite are thrown open and the poets looked at them as if they were young children gathering pebbles at the shore of the sea of Immortality.

CHAPTER THIRTEEN

FIGURES OF SPEECH IN ṚGVEDA

The figure of speech is considered to be a decorative feature in language. Every thing the artist takes from the universe around him is a beautiful object. And as Dr. C. Cunhan Raja observes,[1] the famous line of Kālidāsa.

> "*yad yat sādḥu na,*
> *Citre syāt kriyate tat tad anyathā,*"

represents this idea perfectly.

The figure of speech is not purely a decorative ornament or addition. Vāmana first observes "*Kāvyam Grāhyam Alankārāt*"; and then he proceeds to define alankāra as beauty. "*Sāundaryam alankāraḥ*". This beauty must be inherent in the object itself. It is not an......attached or a separable thing. Thus alankāra is a manifestation of the inherent 'lāvanya'. But later on the rhetoricians......began to view the alankāra as an accretion.

The prime purpose of a figure of speech is to familiarise the unfamiliar. The poet speaks of certain experiences which are originally personal. But as the criterion of art is universality, he tries to familiarise to us his personal experiences. Thereby he removes the element of strangeness from his vision. For this purpose the figure of speech becomes a potent vehicle and has been used as such from ancient times.

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1. Hero in Mālavikāgnimitra (Silur jublie volume of the Bhandarkar Oriental Research Institute).

Ṛgveda, the earliest available poetical anthology. is not foreign to this literary tradition. We have a well developed system of alankāras in the text. But Abel Bergaigne was the first scholar of Ṛgveda who devoted some time for a systematic investigation of the similes and metaphors of Ṛgveda.[1] He cheracterised them as "*Bizarre*". His study as purely syntactical and mythological and is part of a mighty plan which tries to relate the mythology and the cult of the veda.

Bergaigne observes that "it is in the comparisons formed of a simple proposition and including in one construction the upamāna, upameya, and the common terms, that the vedic syntax offers examples of unusual boldness". The principal, and the most ordinary case is that where the common terms constitute with the upameya a complete proposition to which is added, by means of one of the particles'na, iva, yathā,' the word or words expressing the upamāna, having the same case as the upameya, forming a sort of appendage, attached either at the beginning or at the end, or in the middle like a perenthetical clause".

Syntactically he divides the similes into three groups. The rirst is "*the inclusion of the common terms within the simile*". Here it is a question of the order of the words. The second is the "*imperfect concord between the words of the upamāna and those of the upameya*". Finally, we have that group where "*the words of the upamana are……related amongst themselv s*".

Velankar has made a systematic study of the similes of Vāmadeva and Atri maṇḍalas.[2] According to him there are only upamā, utprekṣā, Rūpaka and Atiśayokti in the text. Śabdālankāras are rare, though there is resonance. The vedic upamā has its four parts. Compound upamās are numerous. When there is an upamā with one principal and one or more subsidiary upamānas, where one of the upameyas or the upmā-

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1. A.B.O.R.I. 16·232-261: 17.61-33; 259-288.
2. J.B,B.R.A.S. 14.1.-47 16 1.-42. An attempt is made, however, by Dr. D.R. Bhandarkar in Festschrift for P.V. Kane.

nas is dropped then we have the compound upamās. These are called by Velankar......Ekadeśa Vivartinī sānga.......The expressional convention, the convenience of the poet, and the considerations of art have given rise to rive syntactical classes of upamās according to Velankar. These are the concord between upamāna and upameya, the concord between upamāna and upmeya on the hand and the common term on the other, the separateness between upmāna, upameya and the common term, the order of words constituting these three, and finally the choice of a particle of composition". and he finally bases his treatment on the division of similes into simple and compound and of the compound again into fully and partially expressed once.

By the time of Bharata we hear only four kinds of figures ...Upamā. Rūpaka, Dipaka, and Yamaka. The poetry of Kālidāsa does not yield us illustrations to all the manifold figures developed later on.

The case with Ṛgveda also is to a certain extent similar. The application of the rhetorical gymnastics might yield illustrations for all the figures of the later days. But we can speak with confidence that the vedic poets were quite familiar with Upamā. Utprekṣā, Rūpaka Atiśayokti and śleṣa. There are strong cases of Nidarśanā, Arthāntaranyāsa and the rest.

Upamā

Ṛgvedic poetry is rich and fruitful in the field of Upamā. The seers knew full that Upameya, Upamāna, the particle of comparison and the common term are necessary for every simile. The classic instance of a fully developed simile is :—

> "*Utatvaḥ paśyan na dadarśa vācam*
> *Utatvaḥ śṛṇvan na śṛṇotyenām*
> *Utatvasmai tanvam visasre*
> *Jāyeva Patya Uśatī Suvāsāḥ*". (10.71.4).

This is a clear case of pūrṇā śrautī vākyaga upamā".

The first half is an illustration of viśesokti.

The Ṛgvedic poets are quite familiar with the terms Upamā (1.61.3, 113.15, 124.2; 8.99.2). Upamātim (10.61.21), Upamānam (8 61.12), pratimānam (6.18.12; 8.96.17; 10.89.[illegible]; 111.5.120;6; 138.3). Īdrśa(6 60.5) and Sadṛśa (1.123.8; 3.35.3; 52.8; 6.47.21). Further the particles of comparison are many. Naiva, cit, nu, (6.24.3) vat. Yathā, and even ā (10.11.6) played an equal role in denoting the comparison. From this data we can safely assume that they had a fairly good idea of upamā and developed it in all possible ways.

The main thing that characterises the Ṛgvedic simile is it boldness.[1] As Bergaigne observes "*the strangeness of* 8.34.9 *has poetic fervour*", The horses of Indra are said to be similar to the wings that carry an eagle. Elsewhere we hear or the Maruts drawn by a chariot of eagles (8.20.10) Indra is compared to a terrible animal and his wheel to a grinding stone to kill the enemies. The wheel becomes the jaw of this animal. Like a dread wild beast roaming on the mountain thou hast approached us from the farthest distance; sharpening like a jaw, the sharp felly of the wheel. O Indra, grind the enemies and scatter those who hate us (10. 180.2).

The poet with his hymn turns Indra (in order to make him roll towards himself) as the carpenter turns a wheel. (7.32.20). The singers place their desire on Indra like a foot in a chariot (in order that it may take them to the goal) Indra is filled with chants as a stable with cows (8.24.6). Indra soaked with the Soma is compared not only to rivers that fill a pool but to birds that are going to ferch upon a thick tree (10.43.7, 4).

Apart from these, there are again double comparisons, "Two ideas, each of which is often compared with a third, are compared with each other through the medium of a metaphor which replaces the two former similes. The latter serve as premises for a conclusion which is the new comperision The diffusion of light is often compared to the effusion or a liquid. The composition of the hymn is assimilated to the clarification of the sacred beverage. So Agni's flames are like clarified sounds". (10.3.5).

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[1] The severl plan of upamā and Rūpaka is adopted from Bergaigne with slight Changes.

The next variety which Bergaigne notices is the juxtaposed or disparate similes. "Diversity or similes are employed concerning the same object and juxtaposed in the same formula". And we read the verse : "As warriors to their steeds, cows to their village, the cow towards her calf-good and allowing herself to be sucked, a husband to his wife, may Savitar, he who bears the sky, come to us "(10.149.4). "As the herds man drives home his cattle I drive my songs to him ; may he clothe himself with the singer's hymns as the stars deck the sky' (6.49.12). "Our song that serve him as horses, lick him as cows to their tender calves : our songs shall yeild themselves to him like spouses" (1.186.7). The ninth book is particularly rich in this set of comparisons. "Soma is the horse that is pressed ; a King when he neighs or bellows after the cows; an eagle when he passes through the strainer and stops in the vat. (9.82.1).

The entire poetic range is pervaded by the simile in Ṛg veda. The content of this figure is the content of poetry in general. Comparisons with NU, and Ā are not frequent and yet we have some examples only :

> "*Vṛkṣasya nu te puruhūta vayā*
> *vyūtayo ruruhur indra pūrvīḥ*" (6.24.3).

'Manifold aids spring from Indra like the branches of a tree'. Here "nu" is the particle of comparison. Again

> "*Udīraya pitarā jāra ā bhagam*" (10.11.6).

"Urge thou thy parents to delight like a lover". Here "ā" is the particle of comparison. From these examples also it is possible to say that not only the range but also the manner of expressing upamā is far wide.

Generally speaking the Ṛgvedic simfle is mostly simple, containing a qualified upamāna. The Ṛgvedic poet often violates the concerdance between Upamāna and Upameya with reference to number and gender. When there are many upamānas and Upameyas he connects the principal once only with the common term. And even them he does not stick up to any regular order of words. We have a case of vākyopamā in the rik :

> "*Śunaś cie chepam niditam sahasrād*
> *Yūpād amunco aśamiṣṭa hi ṣaḥ*
> *Evāsmadagne vi mumugdhi pāśān*
> *hotaś cikitva iha tū niṣadya*" (5.2.7)

These types can be multiplied by numerous examples, for the Rig veda abounds more in similes. These similes exhibit an unaffected naturalness with regard to all affairs. Sex is no exception. It is this feature that brings the vedic upama into a sharp contrast with the murbidity and retarding growth of the classical literature.

Similes with "vat" and "Yathā" are mostly improper ones. The proper ones have "na", "iva", "nu", "cid", or "ā". It is here that we meet the purely literary note breathing a spontaneous and fresh air. The elaborate treatment of this figure and the fondness which the vedic poet shows for this figure, gives enough room to suspect that the poet was conscious of this figure and had a theory of his own. His main theory of upamā seems to be based upon two facts : one is to familiarise the unfamiliar; the other is to select the beautiful and place it in the realm of art. Incidentally he takes up the ugly things also, only to present them as beautiful in one way or other. The vedic simile has the tone of familiarity, sincerity and variety. The poet did not run after the unseen to express his ideas figuratively. As such his simile is most original and convincing. The simile is never prolonged. It is always crisp, short and highly effective. It acts like a painting instantaneously. This is the vedic theory of upamā.

We have quite a good number or Luptopamās in the text of

Ṛgveda and here the common term is dropped. It is said that Agni shone forth in human habitations like a friend, benevolent and refulgent.

"*adhā mitro na sudhitoḥ Pāvako*
gnir dīdāya mānusī ṣu viksu" (4.6.7)

Agni is pleasant like a home and fair like nutrition.

"*Oko na raṇvā sudṛśīva puṣṭiḥ*" (4.16.15).

The god-like dawns come near like troops of cattle :

"*Gavām na sargā uṣaso Jarante*" (4.51.8).

Agni is to be led near as he neighs like a horse...

"*Krandad aśvo nayamānā ruvad gauḥ*" (1.173.3).

Just like wells that spring from the mountains and flow, so streams of sweetness flow for Brhaspati......"*Tubhyam khātā avatā adridugdhāmadhvaś contanty abhito virapśam*" (4.50.3). Another poet asks the deities to come on "*vātasya patman*" (5.5.7)......on the flight of wind. They have to come as swift as the wind. The brilliant flames of Agni was like strong horses.

Tava tye agne arcaye Mahi vrādhanta vājinaḥ" (5.6.7)

Agni is dear as a guest..."*priyam śiśītātithim*" (6.16.42) Another poet observes, "let not the roes snare by day the neck of the bird, the Sun "Mota sūro aha evā cana grīvā adadhate veḥ" (6.48.17). This luptopamā has been well explained by Sāyaṇa :

"*Yathā Vyāthaḥ Pakṣiṇo haraṇārtham grīvā dāmāni*
Jālarūpāṇy ādadhate bhūmyām nidadhate taiś ca nihitaiḥ pakṣiṇo
haranty evam asmān bandhanopāyaiḥ Śatrur mā hārṣīt".

Agni is said to be the falcon of the sky many times...

"*divaḥ śyena* (7.15.4).

It only means that he is similar to the falcon flying in the skies. The Maruts roar like winds and move like falcons...

"*Vāta svanasaḥ śyenāḥ*" (7.56.3).

The dawn moves like a lady who has no sense of shyness.

"*Agra eti Yuvatir ahrayāṇā*" (7.80.2).

These and similar passages verge almost on metaphor and they can be plainly treated as such.

The frogs are said to be like Brahmans who lay quiet for a year and fulfil their vows .

"*Samvatsaram śaśayānā brāhmaṇā vratacāriṇaḥ*" (7.103.1).

The Aśvins have a car of 'sūrya tvac' (8.8.2); it shines and is resplendent like the Sun. Agni is addresed as brother (8.43.16), meaning thereby that he is dear and beloved like a brother. We often hear of "*hotāraḥ Sapata Jāmayaḥ*" (9.10.7); they are "*Jāmi sadṛsāh*" The poet exhorts, "*full fill the sea that claims our praise*" ..."*Vardhā Samudram Ukthyam*" (9.29.3), The vessel which is to contain Soma is similar to the sea.

Illustrations for all the latter day divisions or upamā can be found in the text of Ṛgveda. But the vedic poet cannot be said to have believed in the artificial chisselling alone. Familiarity, beauty, aptness and pictorialism are the main things that govern the Vedic upamā. The matter is taken from the entire range of human experience with an eye on proper selection.

Rūpaka

Rūpaka is the next most important figure in Ṛgveda. When a different thing is superimposed on a particular thing which is not concealed then we have this figure. It is generally treated as a metaphor. Boldness is the prime characteristic ḥf Ṛgvedic ...metaphors.

The rays of the sun are often compared to horses. So a poet observes that "*the rays of the sun draw him*", (1.50.1). In the imagery of the vedic poets the sky is treated as a tree. And the Maruts shake the sky and make brilliant figs fall from it (5.54.12). The sinner is a calf or cow that is tied. So release us from the stable of the gods and from that of the mortals. (4.12.5).

Indra is compared to a jug of Soma and hence it is said that they milk the Soma into the stomach of Indra. (9.72.2). The chanting of the priests is similar to the sound of the pressing stones, and so they say, "*The stone has said*" (10.64.15; 100.8). The chants, the prayers, the peams, run toward Indra as water follows its slope (5.46.14). Waters in a river are generally compared to cows in a stable. But we hear of a river containing all the cows (4.19.6), of the rain coming from the troop (10.23.4), and of the rivers filling the same stable (2 35.3).

Maruts are stags and priests. So they are the stage that sing (1.165.1). Agni is a sage horse (1.149.3) He is the driver who yokes and guides the prayer. So it is said that he yokes the obesiance and draws it. (1.65.1). Soma is an eagle that sits in the wooden vat which figures as his armour. So Soma is an eagle that is covered with armour (9.67.14).

The song is compared to a cow and hence it becomes a cow with eight feet (2.7.5.) Prayer is the wife of Indra and a lowing cow. Thus Indra has a wife that low after him. (4.24.8). The mainfestation of the cows is figuratively spoken of as milking the cows out of obscurity. (1.33.10).

In the range of metaphor the cow plays a very conspicious part. It represents the cow, milk, butter, skin, dawn, prayer song and offering. Soma unites himself with the cows in the vat like a lover who goes to meet a woman at the renderous (9.93 2). Soma blends with the milk that seems to yield its lovely breast (9.61.21). The song of Sobharis is anointed with cows by the Maruts (8.10 8) Soma is anointed with the cow like a horse (9.32,3). We hear of the cows that cook Soma (9.84.5). The cows that eat the offering cook the Soma in their udder and at the head (9.71.4). Soma is purified by the cows (9.43.1). Soma is adorned with cows (9.61.13). He is dressed in cows (9.8.5; 104.4). But the poet reverses the coin when he says that he has stretched Soma's brilliant colour on the cows (9.105.4). Soma takes the cows for garment or covering (9.86.26, 107.26), but they envelop him (9.86.27). In all these places the reference is only to the milk of the cows.

Soma dressed in cows is a sage and is compared to a horse when he flows through the wool of the strainer (9.86.25). When he passes through the sheep they attire him in cows (9.8 5). The cow further symbolises the cow-hide also. The pressing stones are placed on the cow (10,94.9). The beverage has been pressed in the cow (10.116.4). The soma drops closely knit the joints as the cows bind a chariot (8.48.5). Here the cows are thestraps of the chariot.

A similar part is played by the cloud and the falcon. In the various epithets of Agni, the noolest metaphors are couched in a word, or two. Some of them are ghṛtapṛṣṭha, ghṛtakeśa, Śociṣkeśa, harikeśa, hariśmaśru, Tapurjambha, hiraṇyadanta, ayodanṣṭṛa. sujihva, saptajihva, ghṛtacakṣu, sahasrākṣa, sahasra muṣka and the like.

There are some more interesting metaphors in the text representing a new phase of the mental activity. "Agni, the Bull, has been sprinkled with oil upon his back; pṛśni, the bull, has milked the pure white udder" (4.3.10). The body of Agni is brilliant like gold, like clarified butter; his splendour too gleams like gold (4.10.6). Agni has to free the sun from the prisons of gods and men (4.12.5). Agni, the herald is led forth at the solemn rite like a horse (4.15.10).

Agni drinks the offering that is spread before him with tongues erect (5 1.[illegible]). These tongues symbolise his flames. He springs up at day break as a strong white horse (5.1.4).; and so he is called the Priest and the strong steed (5.1.7). It is said that "the youthful Mother keeps the Boy in secret pressed to her close, and does not yield him to the father. But when he lies upon the arm, the people see his unfading countenance before them. (5.2.1). Suddenly the poet embraces a mood of interrogation and proceeds : "what child is this that thou carriest as handmaid, O youthful one ? The Consort queen has born him. The babe unborn increased through many autumns. I saw him born what time his mother born him. I saw him from a far gold-toothed, bright coloured, hurling his weapons from his habitation……I saw him moving from the place he dwells in; even as with a herd, brilliantly shining. These seized him not ; he had been born already". (5.22.4). Here the kindling of the sacri-ficial fire has been metaphorically described". "The lower piece of wood retains the latent spark and will not give it up to the worshipper until he has generated it by attrition When the fire has been produced and is shown like a child that is carried on the arm, its brightness is apparent to all".[1] The maid and the queen are the two riresticks, and the consequent fire is lightning. Finally Agni is symbolised as the sun with his army of rays ; and the dawns could not stop him.

"Sūrya mounts the shining ocean when he has yokes his fair tawny steeds ; the wise have drawn him like a ship through water" (5.45.10). The shining ocean is no other than the atmospheric region. The dawn appears with her white herd (5.75.9). Parjanya is the bull that lays in the plants the seed for germination (5.83.1). Like a car-driver whipping his horses Parjanya makes the messengers of rain spring forward ; when he fills the sky with the rain-cloud the roaring of the lion resounds far off." (5.83.3). The poet requests Maruts to allow the stallion's flood to descend in torrents. They have to fly round the seers on their water-laden chariot., and draw downward with them the opened waterskin (5.83.6-7).

The ladle is the mouth of Agni (1.12.6). The Aśvins are requested to come in the ship of the songs which will bear them to the shore (1.46.7). The share is only the earth, where the seer resides.// Maruts are the restless shakers that drain the udders of the sky (1.64.5), the clouds. The suparna triplet (1.164.20-22) is a fine and perfect metaphor to the core.

Dawn is the daughter of heaven dressed in robes of light (1.124.3). Agni has a chariot of lightning, is the son of might, and has flames as hair (3.14.1) We have a fine Ekadeśi Vivarti Rūpaka, when the poet observes that the sacrifice is" a rich new car equipped at morning ; it has four yokes, three whips and seven reins to guide it. It is tensided and wins light ; it is urged to speed with prayers and wishes" (2.I8.1).

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[1] Griff. II.

Next to the simile, the metaphor occupies a prominent place in the vedic figures. Here again the emphasis is on aptness based on similarity. These metaphors are the creations of pure imagination, not of fancy. Some of them are transfrrred epithets. Most of them are complex metaphors involving other figures of speech also. The metaphor acts as a symbol also in the hands of these poets.

Atiśayokṭi.

Atiśavokti is an exaggeration of a simple fact raised to the status or art, where the similarity with known fact is manifested only partially. This figure is employed in pure symbolism also and is as old as the poetic art which has an idealising tendency. Ṛgveda presents us with many typical examples of this figure in all its diverse aspects, The immortal Agni stays in the mortals dwelling, and the god wins a share in his possession (4.1.9). Dawns have shed their light on the poet's worship and they have laboured nobly adding beauty to the perfect Agni (4 2.19).

Agni has to put forth his vigour like a wide spreading net, go like a mighty king with his attendants ; he shoots arrows following his swift net (4.4.1). Agni is awakened in the morning, bright like a spear's tooth, with powerful mouth and like an axe well sharpened. (4.1.8). The clouds hastened forth together like chariots (4.19.5). When the poet observes that the terrific wielder of the ancient thunder was filled full with splendeur like a jar with waters (4.20,6), there is an uncouth exaggeration verging on its converse.

The rivers flow in countless channels from the inmost reservoir ; as he looks upon the descending streams of oil, there he beholds among them the golden Reed (4.58.5), which is the celestial Agni. "The oblations flow together like rivers, cleansing themselves in inmost heart and spirit : the streams of holy oil pour swiftly downward like the wild beasts that fly before the bowmen" (4.58.6). When the poet says : "I call hither Indra like a bridegroom thinking of his consort" (4.20.5)., There is some thing more than Atisayokti. The thoughts and praises of the poets have gone to Indra and Varuṇa as milk to Soma (4.41.8). The sun follows the refulgent goddess dawn, as a young man a maiden (1.115.2). At the coming of the Maruts the Earth has speard herself 'wide, and they, as husbands, have impregned her (5.58.7). That is, they fertilized the earth. Soma hastens to the chosen meeting place as a youth to the damsel (9.93.2).

The Maruts have fought like floods and like mountains (6.66.11). "The car that was not made for horses or for reins, three wheeled, worthy of lauds, rolls round the firmament...... The Rbhus made the lightly rolling car out of their mind by thought, the car that never errs" (4.36.1,2),. This car symbolises the chariot of the Aśvins according to some; others take this to mean the grey clouds of morning—twilight. And again we are told that Soma is the friend of Indra who mounts his car (9.96.2). There is again a wheel-less, one-poled car fashioned mentally (10.135.3). The soma drops yearn for Indra and Vāyu (1.2.4). "The purple beams of light have readily shot up ; the dawns have harnessed the red cows, easy to be yoked" (1.92.2). The hymns solicit the friendship of Indra and Vāyu as water to a vale (4.47.2)" ":These juices with their wedded wives flow to the enjoyment of Indra lovingly' (8.82.22). This is a clear case of Sambandha Atiśayokti.

"Indu, the pitches have sung aloud in vigorous mignt with thy streams. Enter them and let Indra drink". (9,65.14). The waters whic are "the guileless ones, are singing praise to Indra's well beloved freind, as the mothers lick the new born calf" (9.100.1). Indra has a car that is more swift than thought (10.112.2). "The troop of dice merrily sports, lile Savitar, the god, whose ways are faithful. They bend not even to the mighty's anger. The king himself pays homage and reveres them. They are handless, and force the man having hand to serve them. When they are cast on the board, like lumps of magic charcoal though cold themselves they burn the heart to ashes" (10.34.8,9). Here the figure is carried to perfection with grace and charm.

We have a good number of Rūpakātiśayoktīs in the text. Here the fact is concealed systematically and uniformly and in its stead we see a sort of numeral or verbal symbolism. The sacrifice is conceived or as a roaring steer bound with a triple bond, and having four horns, three feet, two heads and seven hands (4.58.3). "Four bear up the Sun and give him rest and quiet ; and ten invigorate the babe for travel. His most excellent cows, of three-fold nature, pass swiftly round the boundaries ar heaven (5.47.4).

The foe of the poet is metaphorically spoken of as an ass an it is said "Destroy this ass, O Indra, who in discordant tones brays to thee" (1.29.5). We are told that Agni, "the infant, has brought forth his mothers by his own nature". (1.95.4). Agni has to grant to the chariot of the poets, a boat with moving feet and constant oarage. (1.140.12). The boat, says Sāyaṇa, is the sacririce with priests for cars and gods, prayers and offering for feet.

The sun is" the bull with a thousand horns who rises up from out the sea" (7.55.7)." The tongue of sacririces pours forth the pleasant meath ; within the lustrous region of the heavens the son makes the third secret name of the parents" (9.75.2). Soma, the horse utters three words; he speaks the thought or prayer, the law of order. The cows come inquiring master of the cows; with eager longing the hymns come to to the Soma" (9.97.34).

The vedic Atiśayokti is not a pure exaggeration as it seems to be in the classical literature. The point of view is slightly exaggerated. But the poets have always taken pains to state the truth as it is; and this statement cannot enter the domain or art, unless it is coloured by a simile or a metaphor.

Utprekṣā

Utprekṣā is an imaginative extension of the plain fact in a seemingly impossible way. Whether this is an old figure or not, we have exampls in Ṛgveda. Velankar observes that occurence of iva after words like adhi, api, iha, uta, or Yathā after the only verbal forms leaves no doubt that iva was sometimes used to express a sambhāvanā".[1]

"Agni lights up the forests like a thirsty one; he roars like water down the chariot ways. He shines in burning beauty on his black path, marked as it were the heaven that smiles through vapour" (2.4.6). Agni is the wisest like the stary home; and he illumines every solemn rite with his cheerful ray" (4.7.3).

"As the Maruts gather glory on their way one hears the cracking of the whips they hold, as though, it were close at hand" (1.37.3). The thunder or voice has to go between the worlds as a herald (1,173.3). The gladdening stalk is pressed as it were a river (4.22.8). "They incline to Agni, just as women at a gathering place look on gently smiling. They behold him as maidens deck themselves with gay ornaments to join the bridal feast" (4.58.8,9). Here the Utprekṣā is perfect.

Indra opened as it were the obstructed fountains (4.28.1). He opened the cave wherein the floods has been imprisoned (1.32.11). The cows and horses were hid in the stable which has been obstructed by the bar of stone. (4.28.5). Indra saw the stolen cows like herds or cattle in a foodful pasture; they moaned forth their strong desire for mortals" (4.2.18). The poet wishes that his song may yield milk as the great cow, that has gone forth to pasture, pours out her thousand rivers (4.41.5).

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[1] J. B.B.R.A.S :

The poet bring oblation as with spoilseeking cars (5.60.1). Varuna, Mitra and Aryaman follow their ways as if with feet, and guard the mortal from injury (5.67.2). "The kindling sticks have brought Agni to life as a newly born infant. He is hard to be grasped like the offering of the wriggling snakes, when he consumed the woods like an ox. When Trita in the height of heaven fans him and sharpens him as if he were a smelter, Agni's flames reach the mark" (5.9.3-5). Agni with might neighs loudly like a horse; with his flaming hair he destroys the forests (5.41.10).

Asvins come to the banquet like the bolt binding nave and pole (5.43,8). Agni is praised like a horse for vigour; he fights with power like a champion, and is to be praised like the father of Dawn (6.12.4). Conscious that her limbs are bright after bathing Uṣas stands as it were, erect so that we may see her (5.80.5).

Varuṇa stands in the firmanent, metes out the earth with the Sun as with a measure (5.85.5). The maidens with long tresses, viz. She curling flames, hold Agni in embrace; when they are dead they rise up again to meet the living one." (1.40.8), "Earth wears manifoled beauties; she stands uplifted licking her calf, the sun (3.55.14). Dawn stands on high as the ensign of the Immortals and she is asked to roll to the poet like a wheel (3.61.3). The sacrifice is wished to proceed like Some fleet horse ; bright flames that love the gods have mounted upward (7.43,2).

Dawn is "the fair bright one that is come with her white offspring ; the dark one resigns her dwelling to her" (1.113,2). The horses has been recognised in spirit as a bird that flew through the heavens from below (I.163.6). Maruts are the cows that lick by turns each other's head (8.20.21). The sharpened flame of Agni, like the glemes of light that glitter devour the the forests with his glowing flame, and leaves them blackened with his tongue (6.60.10).

Sending forth flashes, Soma has bellowed to the jars, led by the men into the golden reservoir ; the milky streams of sacrifice have sung to him". (9.75.3). Soma is the bird of the golden colour, the youngling whom the hymns kiss (9.85.11). It is the tawny steer that bellows in the wooden Vats. (9.86 31).

The great flight or imaginative approach to the things of experience appears when the poet observes that pūṣan is his sister's lover; and his mother's suitor (6.55.4,5). Pūṣan, with his golden ships, that travel across the ocean in the air's mid region, goes on an embassy to Sūrya, subdued by love and desirous of glory" (6.58.3). The poet imagines the bow string as a lady, and the arrow as her beloved friend ; and he observes, "As if to speak, she passes close to his ear, holding her beloved friend in embraces; strained on the bow she whispers like a women" (6.75.3). The songs embrace Indra, as wives do their lord, the beautiful bridegrom (10.43.1). Sindhu moves unrestrained and is beautiful and fair to see like a dappled mare (10.75.7)." The goddess dawn pains darkness with her lustre. The goddess of night as she comes has placed her sister dawn in her place ; and then the the darkness is laughed out. (10.127.2,3). Dawn drives away her sisters's gloom, and through her excellence makes her retrace her stops, 10.172.4).

Again in the domain of Utprekṣā the vedic poets have given more prominence to the imaginative faculty ; and this figure has been freely mixed with the preceeding three figures. Still it stands apart with an individuality of its own. All the other figures of speech that we find from the days of Bhāmaha, can be ultimately traced to the poetry of Ṛgveda. Here an attempt is made to state without any comment the most glaring cases. Almost all these figures are governed by the same principles which brought forth the simile.

Vibhāv. nā

The first rik in the suparṇa triplet (1.164,20), is a clear case of Vibhāvanā, for even without a cause, we hear of the effect. Again we read, "the dice roll downward, and then spring forward quickly ; they are handless and force the man having hands to serve them. They are cast on the board and are like lumps of magic charcoal. Though they are cold themselves they burn the heart to ashes" (10.34.9). Here we have Virodha as the cold ones burn the heart : Atiśayokti as those who have hands serve them, the handless ; vibhāvanā because the effect has come into existence even without the cause. Finally we may note the line "ānīd avātam svadhayā tadekam" (10.129.2) ; 'The One Reality breathed without wind, out of its own power'.

Viśeṣokti

Where the cause and the effect do not seem to have any relation, then we have the figure of speech called Viṣama ; for instance, one poet observes,

> *Na yor upabdir aśvyaḥ*
> *Śṛṇve rathasya kaccana*
> *yad agne yāsi dūtyam*" (1.74.7)

'When Agni goes on his embassy not a sound is heard of the steed, or of the straining of his chariot.' This is more or less Viśesokti, for despite the existance of a cause, we do noe have the effect. A beautiful case of Viśeṣokti is again th famous verse......

> ,'*Uta tvaḥ paśyan na dadarśa vācam*
> *Uta tvaḥ śṛṇvanna śṛṇoty enām*" (10.71.4)

Ullekha

If the same object is taken from different angles of consideration in different ways we have the figure of speech called Ullekha, And in

> "*Indram mitram Varuṇam Aginm āhur*
> *atho divyaḥ sa suparṇo garutmān*
> *Ekam sad viprā bahudhā vadanty*
> *agnim yamam mātariśvānamāhuḥ.*" (1.164,46).

We have a beautfiul illustration. Indra is the bull of men, and the king of the races (1.177.1). Agni is the great god of the holy bards, the father of the sacrifice, and the measure and symool of the priests (3.3.4). He is the lord of the tribes, charioteer of riches, ensign of days and Vaiśvānara of the mornings (7.5.5). He is the guest of humanity and the offspring of the forest kings. (8.23,25). The Dawn is the daughter of henven and the world's imperial lady (7.7.54). She is the leader of the cows and the queen of all that strengthens (7.76.6). Indra is the holiest of the holy, the breaker of the unshakeable, the banner of the horses and the chief of all living men (8 85 4). Some is the steer, the lord of hymns, the furtherer of day, of morning, and of heaven (9.86.19). He is the king of rivers and the lord of heaven (9.86.33). He is the brahman of gods, the leader of the poets, the Ṛṣi of the sages, the bull of the savage creatures, the falcon amid vultures, and the axe of the forests (9.96.6).

Agni is the messenger of earth, the head of heaven, the sage, the king, the guest of man, and a vessel fit for the mouth of the gods (6.7.1). Vāyu is the germ of the world, and the vital spirit of the gods (10.168.4).

Paryāyokti

paryāyokti is in essence only a variety of atiśayokti. when by a different or reverse process the same present thing is expressed, then we have this figures. Examples are quite numerous in the text of Ṛgveda and a few are presented here :—

"*ātvā viśantv indavaḥ, samudram iva sindhava.*" (8.81.22).
"*Indra indo vṛṣa viśā*" (9.2.1).
"*Indraṁ vāṇīranuṣata*".
"*Indrasaya Sakhyam ā viśan*" (9.56.2).
"*Indram gacchanta indavaḥ*" (9.63.6).
"*Tubhyam Dhāvanti dhenavaḥ*" (9.65.6).
"*Pra somasya pavamānasy ormaya*
Indrasya yanti jaṭharam Supeśasaḥ" (9.81.1).
"*Grāvā yatra madhuṣud ucyate bṛhat*" (10.100.8).

Bhrāntimat.

When one thing is apprehended as another due to similarity. we have the figure of speech called Bhrāntimat. It is said "Sveyonau niṣadatam Sarupāvi Vām cikit sadṛtaciddhanārī" (4.16.10). When Kutsa and Indra sat in the dwelling of the latter, the faithfull wfre of the latter was perplexed to identify her husband !

Atadguṇa

Even though there are other desirable qualities nearby, it they do not come into the object concerned, we have a case of the figure Atadguṇa. For instance in :—

> "*Though mortal men invoke thee,*
> *Indra on every side still*
> *give thine ear to us, O, Allinpeller* !" (7.28.1)

We have an example of this figure.

Viyodhābhāsa

Virodhābhāsa has a seeming contradiction in it. A carefull perusal will make it clear that there is nothing like that if viewed from the proper angle. So we hear that Uṣas, the Maid, came footless unto those with feet; stretching her head and speaking loudly with her tongue, she has gone downward thirty steps" (6.59.6). She is footless as she is unsupported in the sky. "The footless maid preceeds the footed creatures; the unborn Babe supports the burden of the world" (1.152.3). The Babe is the sun before his actual appearance. Similar is the conception of Pūṣan as his mother's suitor and his sister's lover. (6.55.4,5). The firm and unshaken things were over thrown by the Maruts (1.167.8). The dice are cold by themselves, Yet they burn the heart to ashes (10.34,9).

Ākṣepa

In order to bring out the speciality and importance of the thing or person, if there is a negation of a thing that is superimposed on it, we have the figure called Ākṣepa. Vasiṣṭḥa, who has gone to the house of Varuṇa in midnight was noticed by the dog, which began to bark at him. So he observes,

> *Saramā's son retrace thy way :*
> *bark at the robber and the thief;*
> *At Indra's singers barkest Thou ?*
> *Why dost thou seek to terrify us ?*
> *Go to sleep".* (7.55.3).
> *This is a case of Aksepa.*

Nidarśanā

Nidrśanā depends on Bimbānu-Bimbatva. Apprehending an object after a deliberation and then making out an analogy constitute this figure of speech.

"As Atri when descending on the cavern called on you loudly like a wailing woman,

You came to him, O Aśvins, with the freshest and most conspicious fleetness of falcon" (5.78.4).

The second half contains this figure.

Aprastuta praśansā

If the particular for the general or vice versa, cause for the effect or the reverse, and the aprastuta fōr the prastuta are treated, there we have this figure aprastuta praśansā. The famous verse "Utatvaḥ paśyan na dadarśa vācam" (10.71.4) is treated as an example of this figure. Here by an aparastuta, the person who knows the meaning and beauty of the word is praised. Again in :—

> *Uta tvam sakhye sthira pītamāur,*
> *mainam hinvanty api vājineṣu*
> *Ādhenvā carati māyayaiṣa*
> *vācam śuśruvān aphatpām apuṣpām*" (10.71.5).

We have the same figure. Here we have, as Sāyaṇa observes :

"*Vijnātārthasya praśamsā, Kevala pāṭhakasya nindāca*"

Anyonya

When it is said, "Tvam Sūkarasya dardṛhi Tava dardartu sūkarah" (7.55.4). we have an example of this figure anyonya : "Be on your guard against the boar, and let the boar beware of you". Here is also a suggestion, asking the dog not to bark at him.

The mother of the bird kisses him, and he returns her kiss —"Tammātā relhi, sa uelhi mātaram" (10.114.4).

The mother is the dawn and the babe is the sun.

Arthāntaranyāsa

When a particular or a general statement is strengthened by a general or particular statement that is similar, then we have this figure of Arthāntaranyāsa. There are three such examples in the dialogue between Lopamudra, and Agastya (1.17.9).

1. Pūrvīr aham śaradaḥ śaśramāṇā
doṣā vastor uṣaso jārayantīḥ
Mināti śriyam javimā tanūnām
apy ū nu patnīr vṛṣaṇo jagamyuḥ.

2. Ye cid dhi pūrva ṛtasāpa āsant
Sākam devebhir avadannṛtāni
te cid avāsur nahy antam āpuḥ
sam ū nu patnīr vṛṣabhir jagamyuḥ".

In both these cases the arthāntaranyāsa is mainly implied in the last line. But in :—

5. "Imamnu Soman antito
hṛtsu pītam upa bruve
Yat sīm āgas cakṛmā tat su mṛlatu
pulukāmo hi martyaḥ".

The figure is more explicit and perfect in its simplicity and freshness. And so is it in "Lopāmundrā vṛṣaṇam nīriṇāti, dhīram adhīrā dhayati Śvaśanatam" (4).

A curious case of this figure is evident in the Vṛṣakāpi hymn. "Soon may the hound who hunts the boar seize him and bite him in the ear, O Indra, that vṛṣākapi whom thou protectest as a friend : Supreme is Indra over all" (10.86.4). This is spoken by Indra's wife ; and the refrain which acts as arthāntaranyāsa has more a sarcastic and an ironical tinge around it.

A better and a more dignified example is found in the Urvaśi Purūravy Samvāda (10.95). In a desparate mood the hero tells his beloved that he will submit as a prey to the fierce and rapacious wolves. Then Urvasi replies :-

15. Purūravo mā mṛthā ma pra papto
mātvā vṛkāso aśivāsa u kṣan
Na vai straiṇāni sakhāni santi
Sāla vṛkāṇām hṛdayāny etā"

"Nay, do not die, nor vanish, Purūravas; let not the evilomened wolves devour thee,. With women there can be no lasting friendship : the hearts of women are the hearts of hyenas". This is a beautiful example of this figure of speech.

Kāvyalinga

When the cause of the statement is concealed in a vākyapadārtha, that is, when the arthāntaranyāsa lies hidden and gets a particular application. When we have kāvyalinga. For instance, a poet requests Rudra.

"*Un no vīrān arpaya bheṣajebhiḥ*
Bhiṣak tamam tvā bhiṣajām śṛṇomi" (2.33.4).

Rudra is requested to bring to life the heroes with his medicinal herbs ; for he is reported far and wide to be the best or the physicians.

Vasiṣṭha observes ; "The foeman's treasure may be won with labour ; may we be masters of our own possessions. Agni no son is he who springs from others". (7.4.5). The adopted child cannot become their own child ; so the poet deprecates here the policy of adoption in a subtle way.

Another poet observes : "Bring forth your Sacred songs to Indra, you prudent singers, in accordance with the various thoughts or men: Indra loves our songs "(10.111.1).

The best example of this figure is when the poet observes :-

> "Natam vidātha ya imā jajāna
> anyad yuṣmākam antaram babhūva
> nīhāreṇaprāvṛtā jalpyā ca
> asutṛpa uktha śāsaś caranti" (10.82.7).

'They can not find out him who produced these ; a different thing has come in between him and the seers. The poets are enwrapt in mist and prattle. It is this nīhāra or māya that prevents them from knowing him.

Svabhāvokti

Svabhāvokti is a natural description of the events and incidents. It has no further complications in it

> "Forth burst the winds, down come the lightnihg
> flashes
> The plants shootup, the realm of light is
> streaming.
> Food springs abundant for all living
> creatures.
> What time Parjanya quickens the earth with
> moisture" (5.83.4).

There is more of the natural beauty when it is said that "Uṣas come like a good matron carefully tending every thing ; rousing all life she stirs all creatures that have feet, and makes the birds of the air fly up. Every busy man is sent to his own pursuit". (1.48.5,6). Agni speeds through the woods, being drawn by wind, with teeth of flame, triumphantly like a bull among the hard of cows. With brignt strength he roams to the everlasting air the fixed and the moving things quake before him as he flies (1.5.85).

"When they bear before the horse, covered with trappings and wealth, the grasped oblation the dappled goat, it goes straight bleating to the place dear to Indra and Pūsan. The goat precedes the horse and announces the sacrifice to the Gods" (1.162.2,4) There is an evident sarcasm in this simple piece of naturalism. "The cow has lowed after blinking, she licks his forehead; as she lows, to form it. She fondly calls his mouth to her Udder and sucks him with milk, while she gently lows" (1.164.28). As Sāyaṇa observes, the cow is the,rain-cloud, and the calf is the world longing for the rain to fall.

Day and night are the two daughters of the Red God; one belongs to the Sun; the other is decked by the stars (6.49.3). "Dawn is far spreading; she har risen and shone in brightness with white rotes about her; she has beaned forth lovely with golden colours" (7.77.2).

Samāsokti

In Samāsokti two ideas are expressed crisply and briefly The particular significant adjectives are super-imposed upon the principal object that is near at hand. 'The well-winged flashes (or Agni) strengthen in their manner, when the black Bull (dark rain cloud) bellows around us; he comes with drops that bless and seem to smile; the waters fall and the clouds utter their thunder (1.79.4). They choose "the omniscient Agni to be their messenger and priest; the flames of the might are spread wide around: his Splendour reaches the sky" (1.36.3). "Dawn discloses the path ways of the people; she has sent out her sheen with beauteous oxen. The sun has opened earth and heaven with light. (7.79-1).

Bhāvika

Bhāvika is a figure of speech, where a magnificient and sublime thing or experience, that has been or will be, is described as though it belongs to the persent, This is always the case with the mystical raptures and accounts, where the here and the now are significantly stressed. The text of Ṛgveda has many illustrations

"The wise always behold that loftiest place where Viṣṇu is laid as it were an eye in heaven. This most sublime station of Viṣṇu is to be lighted up by the ever vigilant singers, the lovers of holy song". (1.22.20,21). Some has to place the individual" in that deathless, undecaying world wherein the light of heaven is not set, and everlasting lustre shines". It has to make him immortal in that realm where dwells the kings, Vivasvān's son, where the secret shrine of heaven is, and there young and fresh waters are ; where they move even as they list, in the third sphere of inmost heaven where lucid worlds are full of light; it is the realm of eager wish and strong desire, the region of radiant moon, where food and full delight are found ; there happiness and transports, joys and felicities as well, combine, and longing wishes are fulfilled". (9.113.7-11).

Śleṣa

When a word, which is capable of signifying only one particular meaning, comes to speak of many meanings that are essentially involved in the context then we have the figure" double entendre". Some scholars have denied this figure to the poetry of Ṛgveda,. But examples are not wanting to disprove their hasty statement.

> "*Ūrdhvam Bhānum Savitā devo aśred*
> *drapsam davidhvad gaviṣo na sattvā*" (4.13.2).

Here "drapsa" is a difficult word to be interpreted. Sāyaṇa takes it to mean "pārthivam rajaḥ". Geldner accepts that meaning,[1] and tells us that it also means Soma. On the analogy of the Zend "drafsha" "Griffith takes it as a banner. But the presence of "Davidhvat" makes Sāyaṇa's rendering better. So the verse would mean : "The God Savitar has spread on high his lustre, Scattering the dust like a spoil-seeking hero". But drapsa usually means some drop, as can be seen from the number of passages which Geldner quotes. As such we can presume that the poet intended a pun here. Then it would also mean that Savitar set moving the Soma drops like a spoil-seeking hero, who invokes his deities with Soma prior to his departure.

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[1] Vedische Studien III. 56-58.

Śriye na gāve upa soman asthur
indram giro varuṇam me manīṣāḥ". (4.41:8),

"My praises and thoughts have gone to Indra and Varuṇa for glory as cows go to Soma. Here "gāvaḥ" is the seat of the entendre. It means both cows and their milk.

"*Divo na Yasya retasā*
bṛhac chocantyarcayaḥ" (5.17.3).

"Agni's beams of splendour flash on high, as though they sprang from the heavenly seed. The terms "retas" means both the seed and the waters. The waters of the skies are closely related to the lightning, or celestial Agni. In Ṛta the ślesa gives rise to the meanings 'moral order' and 'waters' Again in,

"*Priyam Dugdham na Kāmyam*
ajāmi Jāmyoh sacā.
gharmo na Vāja jaṭharo,
'*dabdhaḥ śaśvato dhbhaḥ*" (5.19.4).

the terms "ajāmi" and "Jāmyoh" and "adabdhaḥ" and "Dabhaḥ" speak of a verbal pun.

The identification of Soma the juice, with Soma the Moon has given rise to soma examples of Śleṣa We are told in the marriage hymn (10.85).

2. Somenādityā balinaḥ Somena Prithivīmahī
Atho nakṣatrāṇām eṣām Upasthe Soma āhitaḥ.

3. Soman manyate papivān yat
sampinṣanty oṣadhim
Soman yam brahmāṇo vidur
natasyaśnāti kaścana.

4. Ācchad vidhānair gupito bārhataiḥ
Soma rakṣitaḥ
grāvṇām ic chṛṇvan tiṣṭhasi
nate aśnāti pārthivāḥ

5. Yat tvā deva pra pibanti tata ā
pyāyase punaḥ,
vāyuh Somasya rakṣitā samānam,
māsa ākṛtiḥ".

In all these four verses there is the pun and double entendre on the term Soma. The influence of Soma pervades and supports all existence. Hence the earth and the Ādityas are strong. But Soma, it is said, is in the lap of the stars. "When they have brayed the plant, one thinks that he has drunk the Soma juice. But no one ever tastes him whom the Brahmans fully know as Soma". The second Soma here is the Moon". While the stones press the juice out of the Soma stalk, Soma stands listening to the stones : no earthly being tastes him". Here also the Moon is intended. There are many more examples of śleṣa spun around this identity of name.

The ninth book offers to us a peculiar type of śleṣa. Many a time the wooden vat, in which is placed Soma is called "Vana". It also means a wood and forest, thus giving rise to śleṣa especially when Soma is compared to an animal.

"Yam atyam iva vājinam
Mṛjanti yoṣaṇo daśa
vane krīlantam atyavim" (9.6.5).

"The ten dames cleanse him, as it were a vigorous steed, while he disports himself in the wood'. The horse moving freshly in the forest is compared to Soma in the wooden vat.

> "Pra somāso vipaścito
> "pām na yanty ūrmayaḥ
> Vanāni mahiṣā iva" (9.33.1).

"Just as the waves of waters move, the wise Soma drops speed onward like buffaloes to woods". As these animals go to the woods, Soma goes to the Vats. This type of śleṣa seems to be specially intended by the poet, for otherwise the sense will not be complete.

The last two verses of the Mudgala ballad are examples of ślesa, as Geldner has already observed.[1] The spectators, who have witnessed the success brought forth by the valour of Mudgālanī observe :

> Eṣaiṣyā cid rathyā jayema,
> Sumangalam sinavad astusātam" (10.102.11).

"With the impetuous lady as our charioteer may we conquer : our gains will be blessed and rich". Here Rathyā is the seat of pun besides other words. In their sportive vulgarity and obscenity they long to possess her. This half verse bears a close comparisom to the yerse where Agastya clothes his love-exploit.

> ',Jayāved atra śatanītham ājim
> Yat samyancā mithunāv adhyajāya" (1.179.3).

The last verse in this ballad represents the height or śleṣa :-

> "Tvam viśvasya jagataś
> Cakṣur indrasi Cakṣuṣah
> Vṛsā yad ājim vṛṣaṇa śiṣāsasi
> codayan vadhriṇa yujā". (10.102.12).

This verse is evidently spoken bp Mudgala. The Vṛṣaṇa in the third line means both the Vṛṣabha and Mudgalānī. Mudgala

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1. Vedische studien II. 14-16.

is a vadhri or a eunuch. Vadhri means both drughaṇa and Mudgala.

Vṛsa is another term and the poets some times intend its slang meaning also. And in the Agastya and Lopāmudrā dialogue much is made out of this term : "Apy ū nu patnīr vṛṣaṇo jagamyuḥ" (1); "Sam ū nu pātnīr Vṛṣobhir Jagamyuḥ" (2) "Lopāmudrā vṛṣaṇam nīriṇāti" (4). And similarly "khanamānaḥ khanitraiḥ" in the last verse of this dialogue, is an intended slang for sexual intercourse as Sieg has pointed out.[1]

Śabdālankāras

of the Śabdālankāras Yamaka alone seems to be recognised in the earlier times. It is the repetition of vowels and consonants with a difference in meaning. The other types like anuprāsa also contain a repetition of some thing or other. In the Ṛgveda we have a good number of sound-effects which can be classed under the Śabdālankāras. For instance, in :—

> *"uta sya vājī sahurir ṛtāvā*
> *Śuśrūṣamāṇas tanvā samarye,*
> *Turam yatīṣu turayann ṛjipyo,*
> *dhi bhruvaḥ kirate reṇum ṛnjan"*. (4.38.7.)

We have the repetition of sounds with varied forms in a quick succession. Something similar to an anuprāsa of the internal rhyme type is clear in :—

> *"Hansaḥ Śuciṣad vasur antatikṣasad*
> *Dhotā vediṣad atithir duroṇasat,*
> *nṛṣad varasad ṛtasad vyomasad,*
> *abjā goja ṛtajā adrijā ṛtam"*. (4.40.5).

An alliterative figure can be noticed in the rik :—

> *"yadī sakhāyā sakhyāya somaiḥ,*
> *Sutebhiḥ suprayasā mādayaite"*. (4.41.3).

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[1] Die sagenstoffe des Ṛgveda. p. 125.

There is a regular antya yamaka in :—

"*a Yastatāna rodasī ṛtena,*
nityam mṛjanti vājinam ghṛtena". (5.1.7).
"*dadad ṛcā sanim yate*
dadan medhām ṛtāyate". (5.27.4).
"*na samskṛtam pramimīto gamiṣṭhā*
anti nūnam aśvinopastuteha,
divābhipitve'vasā gamiṣṭhā
Pratyavartim dāśuṣe śambhaviṣṭhā". (5.76.2).

CHAPTER FOURTEEN

THE IMAGERY OF ṚGVEDA

Imagination is a peculiar mental faculty entering right into the vital essence of the object perceived or conceived. While Fancy demands variety and moves from image to image without finding out its essence, but only trying 'to amuse itself with the likeness of things that give pleasure or have an emotional and pathetic interest'.[1] Imagination takes rest in a single image comprehending it fully. Fancy removes the chaos in the eelings and sensations, and Imagination sustains and develops the feeling that animates the image. Feeling extends over the whole universe, and widens the realms of experience. It is expressed in the image. "Art is the unreflective intuition of Being. It lives in the image as in a kingdom. It lives upon pure images."[2]

Every poem is made up of many images that make concrete the sense and its awareness. Feeling is the all pervading principle here, and it is visible at every step in every image. And what the poem comes to represent by way of imagery is only feeling in a transmuted form, though the imagery evokes in the reader feeling or intuition. The chaotic feelings and sensations are raised to the status of an image by certain literary devices, and they gradually acquire a permanent place revealing the special genius of that language. The figure of spech steps in to familiarise the unfamiliar by comparison and contrast. Though it starts with this purpose, it soon becomes one of the important beauties in a good poem.

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1. Encyclopaedia Britannica.
2. B· Croce: Aesthetic.

(i)

A comparison of the imagery of Ṛgveda with that of the classical Sanskrit Literature will reveal that these two streams of poetry do not belong to the same literary culture. Some of the interesting concepts that form the mainstay of classical sanskrit imagery are conspicuous in the Ṛgveda by their absence.[1] Himālayas, which acquired a national and religious importance later on in Kālidāsa and others, occur only once in the Ṛgveda (10.121.4) by way of Hiranyagarbha's possessions. Ganges which has made even Heine sing.........

> "There are sweet smells and lights by the Ganges
> And giant trees stand there,
> And beautiful silent figures
> Art kneeling by lotus fiowers"...

Ganges cccurs a few times more, but it has not acquired a literary value. The lotus, without which there is neither love poetry, nor any description of the lady in the classical literature, does not occur here even ten times. The cool Southern breezes, the emotional moonlif nights, and the facts relating to cupid are absolutely unknown here. There is much of description in the Ṛgveda but there is no place here for the eighteen types that play the most imprortant role in the later poetry. As Hillebrandt observed,[2] a big gulf exists between these two cultures. In the Ṛgvedic times "beautiful women showed themselves freely in public feasts, dances and the like. They flocked to the festive gatherings. Many solitary unprotected women—'brotherless maidens'—gave themselves up to prostitution. We hear of incest, seduction, conjugal unfaithfulness, procuring of abortion, deception, theft and robbery",[3] though all these are strongly condemned.

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1. Wintereitz : History of Indian Literature I.
2. Vedische Mythologie, II, 18.
3. M. Winternitz: History l.

The Ṛgvedic imagery leaves out the ficus indica and the tiger. It adopts the images taken form the rearing of cattle, lowing of the cows and bulls, Gods and music, milk and butter sword and skin, shipping and gold, women and angels, and art and nature It is all a sort of pastoral golden age For the vedic poet, art never resided in the remote and in the distant the enchantment of the distant never beguiled him. He perceived art and beauty in his surroundings and in his fellow beings. Consequently his imagery is familiar, simple, unexpected and elevated. Where the ordinary man of today sees a prosaic, matter-of-fact truth, there the vedic poet beheld sublime poetic, truths. The sweetest music is the lowing of the cows hastening to their calves.[1] 'The singers shout to Indrs as the mother cows bellow to the calf.' Similes and metaphors drawn form their cattle and household are in innumerable quantities. Next comes imagery of the sea with its surging waves and flowing wives. Ladies and unmarried girls yielded fruitful and lively imagery as is evident from their fondess to recur to them as often as they could. Everywhere the tone of an active, joyful and cheerful life they lived is heard. They loved beauty and activity and gloried in the successes on the battle grounds and in the exalted flights of love and invocation. We miss here the effeminate, ascetic and pessimistic moods of the latter day.

Abel Bergaigne has made certain observations on the figures of speech in the Ṛgveda.[2] In his concertion, 'the rhetoric of the Veda is in reality a bizarre one which seems to shock even to this day the most authoritative interpreters of the Ṛgveda." This note of peculiarity is inherent in the Vedic conception of Imagery. The poet figures soma as a lover and suddenly speaks of it as a hawk or a horse with wings. In so doing he mixes up many ideas and presents before us an out and out original imagery. Thus, often we come across complex imagery.[3]

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1. A.A. Mcdonell.
2. A.B O.R.I. XVI, XVII.
3. The next, three paragraphs summarise Abel Bergaigne's thesis with slight changes.

The team of Aśvins is composed of birds; the birds become their wings and they themselevs are composed to birds (5.74.9). Further their horses themselves become wings (6.47.31.). The rivers paly an important part in the vedic imagery. Rivers are often compared to horses that run. But we are also told that horses are rivers (6.46,14). The rays of the sun are compared to horses and so we hear that the rays draw him (1.50.1). Prayer is figured as a horse and the poets speak of yoking the prayer (1.18.7). Indra is the bull of prayers (6.17.2) and he is invited to approach the stable (6.88.1).

The cow has a conspicuous role in the vedic imagery. The poet is a cow (1.187.11). a good milker when he composes the hymn. The prayers go forward hellowing toward soma (9.97.34). Waters in the river are compared to cows in a stable. So the poet images a river containing all the cows (4.19.6) and the rivers filling the same stable (2.35 3). The dawns figure as cows, warriors and virgins and these features are transferred to cows also. The dawns become birds and swans and so there are birds with red wings. They are the brilliant posts that come like swans. They are again mares and mothers of cows and the celestial ocean becomes an ocean of cows. The udder of cows represents the clouds above. The cow figures also for 'milk, butter, skin, straps or bowstrings made of skin'.

The kindling of the fire is the awakening of Agni And it is said that Agni is awakened with a billet of wood (5.1.1). Soma is the animal of the vat(5.50.4), a bull and a drop (6.41.3), and we hear that the plant lows (9.74.5). The liquor of Indra passes to his bolt and we hear of his intoxicating bolt (1.121.12). This is more or less a transferred epithet. When prayer is offering, the tongue of the poet becomes the spoon. So the poet eloquently invokes Agni with the spoon (2.10.6). It also becomes a team of horses, a wed of threads and the like. And closely allied to these is the imagery of the cloud. The cloud figures as the mountian, as the udder and so on. The lightning becomes the horse and the waters contained in the cloud are the milk. In this way the complexity of the vedic imagery is heightened till becomes bizarre.

The whole field of vedic imagery can be broadly classified into various sections. First we have the sacrificial imagery. Th.n there is the martial imagery. The various occupations gave rise to another class of figures. Gold also gives us a a peculiar type of imagery, though splendour and beauty seem to be stressed here. Animals and birds, ships and sea clouds and cows Nature and women enrich the imagery of Ṛgvedic poets in manifold ways.

The Ṛgvedic poet is able to pick up his imagery from the most commonplace things and affairs. He poetises it and presents it as quite fresh and new. The poetic eye is keen and acute in penetrating into the subtleties and complexities of the simple. The next important factor in this imagery is its complexity and the resulting bizarre nature. A solution for this can be obtained by interpreting these images from similar Ṛgvedic passages. Thus Ṛgveda becomes, as Von Roth observed, its own commentary. Though there is much of imitation in this imagery, we do not find the so called 'Kavisamayas' that have encumbered the latter day poetry, Everywhere in Ṛgveda there is freshness and inncoence breathing throughout the entire range of image. This imagery is not a creation of fancy for it is based on solid, irrefutable facts of existence. It is the result of a deep diving imagination.

(ii) *The Sacrificial Imagery*

Ritualism has given an impetus for the composition of certain songs. Other songs have been influenced here and there by way of supplying the figures of speech. Here the vedic poets draw material from purely prosaic things ; but they gave an entirely different shape to that material clothing it in pure art.

The moring sacrifice is a rich new car (2.18.1). The wide stretched seven reins meet in the leader of the sacrifice (2.5.2). The seven reins are the seven priests who are engaged in their duties, the leaders being 'Netar' or 'Potar'. Chasing the miscreants and gloom, Bṛhaspati mounts the refulgent car of sacrifice which destroys the foes and demons and brings back the cows and light (2.23.3). Agni drives the chariot of Ṛta, being the great high priest of the gods (3.2,8). After the sacrifice is over they send the car forward with Ṛks and soma. "The chariot's mighty ones are fourteen other : seven sages lead it onward with their voices" (10.114.6,7). The chariot is the sacrifice and its mighly ones are the priests. Just as a chariot leads one safely to his goal and helps him win the field, the sacrifice also fulfils the wishes of the priest by helping him in his activity. But the poets are not content with simply picturing it as a chariot. They mix up the the metaphors, as is clear from the part assigned to the holy songs and verses. The sacrifice is a chariot and the ritual a race (10.102.7). It is a three-backed, triple-seated car (9.62.17) ; the there backs are three daily savanas and the three seats are the three vedic formulas. The priests are the horses that carry the chariot of sacrifice when it is said that 'the seven swift steeds joy as usual' (3.4.7). Like a horse the seer has bound himself to the pole and carries it (5.46.1). The pole is a metaphorical expression for the sacrificial duties. Agni drives the chariot of Ṛta (3.2.8). Here Agni is the leader of the sacrifice. Indra has guided the reins and the car of these with the horses of the chariot (10.93.9). Again the priests are the horses. Yet the seers take up the reins like drivers of the chariot (10.130.7).

The sacrifice is also a ship. Aśvins are requested to "come in the ship of the poet's songs. Aśvins harness the car. The heaven's wide vessel is their own, and their chariot waits on the shore of the floods". (1.46.7,8)). A part of their journery is to be in their chariot itself, while the other part is in a ship through the heavens. The atmospheric region is the sea, the heaven and the earth being the two shores, and the song of the poet becomes a ship. "O Agni, grant to our chariot, to our home, a boat with constant oars and moving feet"(1.140.12). The boat is the sacrifice, the oars are the priests, and the feet are the songs, Gods and offerings. The sacrifice is a ship that carries them safely (8.42.3; 10.44.6; 105.9). It is a well-oared heavenly ship that does not allow the water in (10.63.10). It is well furnished with oars for transport (10.101.2).

The sacrifice is also a thunderbolt (1.8.3; 40.8; 8.56.20; 10.144.2) for it can equally quell the miscreants and enemies- It is also treated as a mighty cloth in the famous verse (6.9.2) :

Nāham tantum navijānāmy otum
No yam vayanti samare 'tamānāḥ'.

The threads of the warp are the metres, and of the woof are the liturgical prayers and the ceremonial. Their combination brings forth the cloth of the sacrifie. It is regularly spun (10.101.2). It is the thread of ancient times that is to be spun (8.13.14;10.53.6. The Gods have spun the sacrifice that stirs the mind (8.81.21). Soma spuns the triply twisted thread (9.86.32). These refer to the three daily savanas. Agni has a lingthened thread (10.69.7). It is the sacrifice that is coming from a great antiquity. It is drawn out with threads on every side stretched by innumerable ministers. The fathers sit beside the warp and exhort weaving. The Purusa has outspun it to the vault of heaven : the pegs are fastened to the seat of worship and the sāma hymns are their weaving shuttles' (10.130.1.2). This is an elaborate and lucid imagery of weaving applied to intricate and subtle sacrifice. The famale weaveas, night and dawn, interweave in concert the long extended thread, the wed of worship, (2.3.1). At the approach of night, the devout has left off the wed in the midst ; reweaving, the night weaves afresh (2.38.4). The young parents, heaven and earth, weaves the sacrifice duly to soma (9.102.7)

Ploughing has provided another opportunity for a different image regarding the sacrifice. All the ideas concerning ploughing sowing and reaping are applied in 10.101.3-6.

"*Lay on the yokes, and fasten well the traces ;*
formed is the furrow, so the seed within it.

Through song may we find hearing fraught with plenty ;

near to the ripened grain approach the sickle.

Wise, through desire of bliss from Gods
the skilful bind the traces fast,
And lay the yokes on either side.

Arrange the buckets in the place :
securely fasten on the straps,
We will pour forth the well that hath copious stream,
fair flowing well that never fails."

The pressing stones become the stone wheel and axes, and the place where the juice is extracted a cow-stall. The strainers of the juice are the coats of armour, and the protections ensured by the sacrifice are the Iron forts. The Blessing is the milk. The fingers that press are the tenfold girdle, the arms are the chariot poles, and the pestle is the horse (10.107.7-10).

Soma is the head of the sacrifice (9.17.16), while Agni is the priest (7.14.2). "The sister stands by the Mother and the priest exults at their approach like corn at the coming of rain" (2.5.6). The sister is the dawn and the mother the earth. In Viśvāmitra's eyes the priests become zealous bulls and Gods (3.7.7). And the finest image regarding the sacrifice is comparing it with 'gaura' and 'vṛṣabha'. It is a four horned buffalo (4.58.2). It has four horns, three feet, two heads and seven hands, the steer is bound with a triple bond and it loudly roars (4.58.3). The horns are the vedas, the feet are the daily savanas, the heads are the brahmaudana or pravargya cerenomies, and the hands are metres. The triple bond is made up of mantra, kalpa and brāhmaṇa, and the steer is the sacrifice. If the steer refers to Āditya, Sāyaṇa observes, then the horns are the four cardinal points, the feet are morning, noon and evening, the heads are day and night, and the hands are the rays, while the triple bond is made up of the three regions. But Mahīdhara's explanation is more probable. According to him the horns are the metres. Pātañjali interprets it as referring to grammar. This is the elusive nature of symbolic poetry.

Thus the sacrifice is imaged as a chariot, a ship, a cloth, an act of agriculture and an animal. There is a conscious effort of driving, rowing, weaving or ploughing here, intensely stressing the aim and process of the ritual. The employment of this imagery has brought forth clearly a purely literary picture of the mechanical sacrificial technique. The songs dealing with the ritual have become in this way wonderful pieces of literary art.

(iii) *Martial imagery*

Martial exploits include the race, the chariot, the horses and other implements. The Vedic poets employed these things figuratively too to bring forth some other ideas. As has already been noted the chariot came also to signify the sacrifice. Savitar and other solar phenomena have chariots implying the bright light, the rays figuring also as horses and reins. The chariot of Savitar is decked with pearls, of various colours and a golden pole, yoked by white footed horses (1.35, 4, 5). The horses have pearly trapping (1.126. 4). There are horses that have tails like the peacock's plumes (3. 45. 1). The seers deck the song like a horse for glory (1.61.5). And Vasiṣṭha imagines the song as a chariot worked out in spirit (7.64.4), as it goes like a chariot direct to the gods. The resonant songs are the tawny horses that fly eagerly to Agni (7.5.5). Agni is lord of the horses (7.1. 5), for his flames are viewed as steeds. And yet the song is a golden car of Indra (1.30.16).

Aśvins mount the car of the songs (1.112.2). Dakṣiṇā has a broad chariot, though she herself is one such (1.12.3. 1). Aśvins restored Vandana, like a car worn out with time (1.119.7). Agni is to be glorified like a most famous car (2.2.3), and many a time do the poets repeat that they fashion their songs as skilld workmen carve their chariots. Herein lies the justification for their naming the song a chariot or a horse.

Dadhikrā springs forth like a hero glad to join battle, whirling the car, and flying like the tempest (4 38.3). This beautiful image brings to the forefront the impetuous speed and valiancy of this supposed celestial horse. In the previous verse the poet has observed that this horse is like a valiant king to be honour red by all. But shortly after, it is said that the people cry loudly after him in battles, as if it were a thief who steals away a garment (4.38.5). This is the idea that suggests to the simple onlooker from a distance, though it in reality is not so And the poet has done full justice to his poetic imagination by giving life to these feelings and picturing them skilfully ands delicately.

The horse again is an image representing the clouds, water and rivers The swiftness of the steed's movement is proverbia and it is but a quick jump to conceive of the swiftly flowing rivers as horses and mares. The Maruts lead forth the strong horse so that it may rain (1.6.46). Here it is evidently the raincloud, pictured as a steed. Agni is a neighing horse (1.173.3 like the lightning (2.35.6). Uṣas is red in colour like a dappled mare (1.30.21;4.52.2). The swiftly flowing rivers Vipāś and Sutudri are like two mares competing for the love of their lover. They move as it were like chariots (3.33.1,2). The celestial Agni has mares, whom he mounts and guides. He makes them burst forth (3.7.2,3). Here the mares are the clouds and Agni is the lightning. The racing mares are made to represent the libation offered by the priests (1.45.3). The songs are the fleet-footed mares, eager for glory (4.41.9). The strong stallions and the mares have a common dwelling place (10.5.2). The mares are the waters of the firmament. Again it is said that the mares fly quickly in order, as if it were a race (7.8.7.1). Here they are the rivers.

Further the horse is a day, the quick movement of the latter being the origin of the image. It is the peculiar horse of the gods, always represented by the light that hovers round them. The days are imaged as the racing steeds (1.155.6). The footless maid, Uṣas has come with feet ; and stretching her head and speaking loudly with her tongue. she has gone downward thirty steps (6.59.6). These steps are the days here. Uṣas, the daughter of the skies has a chariot, which Indra quelled and ruined to pieces, as she was rising up in her pride. "Indra crushed with his bolt the car of Uṣas rending her slow steeds with his raepid ones (2.15 6,7). This is the image of the gradual extinction of the dawn as the sun comes up. Her horse is white and fair (7.77.3). But the entire heaven itself is a courser, and Indra or the sun its child (10.73.10), while savitar is the strong course (10.141.5.).

The flowing soma is the immortal horse (9.9.6) ; but he is decked like a prize winning steed (9.85.5), and yet he goes to Indra to gather booty like a chariot (9.90.1) ; for victory and for glory he hastens like a horse (9.97.25) ; The juice is sent to the sieve like a chariot horse, and the horse steps forward to the goal (9.36.1). The whole ninth book is full of images about the horse, the flowing soma, giving such an appearance.

Agni is strong and impetuous like a war horse (1.36.8), while Indra is both a bull and a car (1.54.3). Agni is pleased like a strong steed (1.69. 3), for he is the horse of the clouday skies (1.14.9). And yet he is also the car (5.18.3). But his vigous is like a wide spreading net, and he goes like a powerful king with attendants (4.4.1).

The war songs are full of beautiful images that impress the heart with the essential martial values and customs. To being with, the soldiers are called the hunters (4.20.3). In his uniform as the warrior seeks the lap of battle, his look is similar to that of the thundering rain-cloud (6.75.1). The string is the lady and her lover is the ear. As the soldier draws the string to his ear, she presses and holds her beloved in embraces and whispers (6.75.3). The two ends of the bow meet like a woman and her lover, and carry their child, the arrow, like mothers (6.75.4). The quiver is the father of many sons and daughters (6-75.5). From behind, the reins declare the will of the charioteer (6). The hoofs of the horses rain dust. The rathavāhana that keeps the chariots in times of rest, is the oblation (8). The point of the arrow is made out of the horn of the deer, and so the poet pictures that the tooth is a deer, and the mouth iron clothed in the feathers of an eagle (II.15). The brace, worn, on the archer's arm, compasses the arm with serpent windings (14). The arrows fall where they like, like boys before they are left with the lock of hair (16). And Vasiṣṭha has a similar imagery too. Turvaśa who eagerly marehed for battle to amass riches is like a fish urged by hunger (7.18.6). Those that fled from the battle field ran "like cows unherded from the pasture, each clinging to a friend as chance directed" (7.18.10). In the field they looked to heaven for help like thirsty men (7.33.5) for the horizon was seen all dark with dust (7.83.3). The swift horses of the deities are yoked by thought (1.14.6). This kind of imagery is profuse around the poets' invitations to the deities. Its value is purely imaginative, for it is beyond sensual perception. It is not a creation of fancy, for the images of both the horses and their yoking live in the song.

The horses are again the daughter of the car (1.50.9) and the two bay steeds are also "like two slight images of girls, undressed, standing high" (4.32.23). But the pure brihgt rays of the sun are his ṛed steeds (1.72.10). And to add to this, references to the war dances are not wanting in the text. The dancer Indra, has shattered ninety forts for his devotee (1.130.7). He is dancer letting loose the floods and light (2.22.4). He is clothed in a beautiful garment, and he displays himself like an active dancer (6.29.3). The daughter of the sun mounts the car of the dancing heroes, the Aśvins (6.63.5).

Indra sharpended the edges of his bolt like a carving knife and hurled it on Ahi. He made the tress fall like a craftsman with an axe (1.130.4). And the peculiar golden bolt is his friend (10.50.2). But, for the priests, the Vaṣaṭkāra is the bolt (10.144.2), which is golden and can assume many forms and images like Indra. Vivasvān's ten requested Indra and he threw down the water jar from the sky with the three fold hammer

(8.61.8). The ten are the daughters of Vivasvān representing the fingers or priests, and the hammer is the ray of light or lightning itself.

The Maruts are great lovers of ornaments and they have a vivid physical description in the saṁhitā. They have rings, spears, and daggers (1.64.10; 163.3), and are born with glittering spear (1.31.2; 37.2), which evidently are the flashes of lightning. Considering the meaning of the tarn Maruts in classical literature, and their activity in Ṛgveda, the gorgeous description of these deities becomes relevant only when we conceive a great image.

Agni guards the doner like a well-sewn armour (1.31 15). He has a lofty arrow (4.3.7) which is but lightning. He slays the demons like an axe ; the stable things yield to him like trees, and he is a skilled archer (1.127.3). The priests bring him near like an axe from a car (3.2.1). Man's secrificial food has sharpened him like an axe (3.2.10). He flashes forth like the keen axe (5.7.8) and his celestial axe is the thunder-polt (5.32.10) To enjoy the beauty of his form, the poet beholds the deity's rapid rush like the edge of an axe (5.48.4). His tongues are the sickles as he eagerly advances to the trees. He is driven by wind and speeds with teeth of flame (1.58.4,5). Lik a herd that crops the grass, he shears the field with flasing teeth and a beard of gold (5.7.7). His tongue is a hatchet and he is an archer who whets his splendour like the edge of iron (6.3.4). The wind blows upon his effulgent names and drives them like the keen shafts of an archer (1.148.4). He spreads his winged flames with his tongue (4.4.2). And again the earthly and heavenly powers of Indra unite as flag with flag in batt e (1.103.1).

(iv) *Imagery from occupations*

The imagery from the occupations is very frequent and has an air of tediousniss around it. Apart from this tedium it is interesting in a way, as it given an insight into the poetic touch pervading even the common place. Carpentry is the most resourceful of all occupation in the vedic times form the point of view of imagery. Verse making is often compared to it (1.61.4; 94.1; 130.6; 5,29.15). The song are fair and well made like robes (5.29.15), and the poet imagines a thought like a workman (3.38.1). In addition to this figure, carpentry plays a vital part in the system of images. Indra sharpened the edge of his bolt like a carving knife to hurl it against the foes (1.130.4). The wolf that threatened Trita crouched and slunk away "contracting its limbs like a carpenter who bends over his work till his back aches" (1.105.18). The soma drops are requested to bring to the poets their wish as a carpenter brings his newly made wheel (9.21.6). The capital joke on the carpenter is in the beautiful little song 9.112, The smith with the ripe and seasoned plants, with the feathers of the birds of the air, with the stones and with the enkindled flames, seeks him who has a store of gold (9.112.2). The plants here stand for the arrows.

Like a smelter, Trita fans Agni and sharpens him (5.9.5). Agni smelts the woods like a smelter (6.3.4). Just as a black smith blows up his fire, melts his metal, and brings forth the objects, so did Brahmaṇaspati produce all the beings with blast and smelling (10.72.2). The divine Aṅgirasas smelt like ores their human generations (4.2,17). Here smelting has the significance of purifying and sanctifying. The arms of Viśvakarman become wings in producing heaven and earth (10.81.3); with the wings he fans the flame and smelts. The conception of the world tree is dominant in the minds of the seers ; and a poet is eager to know the tree and the wood that produced it, out of which heaven and earth are fashioned (10.12.7; 81.4).

Indra brought together the two worlds like a skin (8.6.5), but Agni made these two bowls, heaven and earth, part asunder like to skins (6.8.3). The deity rolled up darkness like a piece of leather (7.63.1). And Pūṣan is requested to "bring the six, bound closely, like one who ploughs with the bulls brings the corn" (1.23.15). The six are the seasons. The Aśvins have ploughed the first harvest in the sky (8.22.6) ; the sowed and milked out the food for man (1.117.21). "The newest song is sung to the youthful purifying bulls like a tiller to his steers" (8 20.19). The bulls are the Maruts that send the delicious rain.

The sacrifice is treated many a time as weaving and spinning. The same imagery has also been applied to the song (1.113.17), and it only implies the dexterous weaving of the complex images, feelings, sensations and ideas into a single whole. Pūṣan weaves the raiment of the sheep and makes it beautiful (10.26.6). As Sāyaṇa observes, he has made the vesture all around pure and bright with his heat and light. Again it is said that the irreligious obtain vāk sinfully ; and spin out their thread in ignorance like spinters (10.71.9). Pūṣan is requested to sharpen the seers like a razor in the barber's hands (8.4.16). When the wind blows on and fans Agni as he marches he shaves the earth as a barber does a beard (10.142.4). The shining bulls, Maruts, have overcome the challengers in every fight like celebrated boxes (8.20.20). The poet wishes that the soma drops might cheer Indra when they come to him like to a trafficker (8.45.14) ; for, he alone can know the value of their sincerity and devotion, and reward them deservingly Yet Indra excels in strength all the usurers and traffickers that see the day (8.55.12).

Just as a gambler piles up his earnings in a game, so Indra gained the sun (10.43.5), and won the advantage (10.42.9). The gods chastised the poets as a father punished his glambling son (2 29.5); but Indra seize the riches of his enemy exactly like a gambler (2.12.4). On the eve of a battle the poet "calls on the Aśvins for help in a luckless game" (1.112.24). This is a metaphor from dicing representing the difficult-times. The dice itself is a swift moving horse (10.34.4). The dice is armed with goads and hooks, deceiving and tormenting the individuals (10.34 7). Like Savitar who is satyadharmā, the troop of the dice sports in joy ; they do not bend even to the anger of the greatest, but on the other hand the king himself pays homage to them (10.34 8). They are handless and force the man who has the hands to serve them ; like lumps of magic charcoal they are cast on the board. Though by themselves they are cold, they turn the heart to ashes (10.34.9). The vedic poet has exhibited his extraordinary powers of imagination and pictorial powers while he said that the grave is the house of clay (7.89.1).

(v) *Imagery from gold*

Pischel and Geldner observe that the two important things in Ṛgveda are the search for gold, and the highly developed hetaerīsm[1]. Though this is an exaggeration, still gold has occupied a prominent place in the figurative and practical spheres as well. At certaīn places gold and other terms meaning riches, do not seem to have that idea, but some aesthetic or spiritul happīness. Probably the mystic experīence of the sun has given rise to this figurative chain of ideas.

Savitar is preeminentl̄y golden. He has a chariot decked with pearls and with a golden pole (1.35.4). He has golden eyes and hands (1.35.8 to 10 ; 22.5 ; 6.50.8 ; 7.38.2). Like the thunderer Indra, he is golden armed (7.34.4). He is golden and sublime, and his arms stretch up to the extremest limits of the skies (7.63. 4; 45.2). The radiant sun is the fount of joy to all as he ascends the high shining floods with his golden hair (10.37,8,9). Heaven has streams of golden hue, and earth the golder tints of green and gold : and between this golden pair, the one, the sun, moves (3. 44. 3); and he is the golden bull that illumines the realms of light with his golden weapons and thunder (3.44.4). The Maruts shine in their ears as the gold gleams above in the skies (5.61.12). This gold is the sun.

Indra has a golden coloured chariot (3, 44. 1 ; 1. 56. 1). The fellies of the golden car of the Aśvins scatter crops (1.139.3) Their golden chariot has bright fellies and is drawn by vigorous horses (7.69.1). The seat, shaft. axle, wheels and reins are all golden (8.5,28,29). And seven gold horses, representing the rays of light, carry the sun (7.60.3), while the hymner himself is a golden girt horse (4.2.8).

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[1] Vedische Studien, 1: Einleitung.

The Maruts deck themselves in glory having divine lightning on their hands and helms of gold on their heads (8.7.25). They have gold footed steeds, and golden swords (8.7.27,32). Bṛhaspati also shares the golden sword with them (7.97.7), while Pūṣan is the best wīelder of the golden swords (2.42.6). The Maruts have golden chains on their breasts, and golden visors on their heads (5.54.11). They are lustrous in their bright robes as the golden ornaments lay on their beautiful limbs (1.85,3). Glittering ornaments and golden chains are on their breasts, as the dear skins rest on their shoulders (1.166.10). They deck the universe with all ornaments and for a luminons show they splendours (7.57.4). They have golden mantles (5.55 6), while Varuṇa wears a lustrous golden mail (1.25.13). The bolt of Indra is preeminently golden (8.57.3), though Bṛhaspati has an iron one. The song 10. 96 plays with the derivatives of hṛ- from the beginning to the end, signifying taking delight, loveable, tawny, green, yellow or golden. It is a song about the horses of Indra. Indra's horses have golden tints (1). He is sung in the golden place, and has tawny steeds. He is offered the yellow drops (2). His bolt has the hues of iron and gold and is tawny. All forms of golden hue are set in Indra (3). The tawny-hued iron bolt had a yellow jaw (4). Indra's hair is golden and he is gold-hued from birth (5). The gold hued soma drops run to gratify his wish (6,7). He is the iron one with yellow beard, hair, and jaws (8.9), and golden visors (12).

Agni is a golden bearded youth (10.46.5), and he is the golden hero that shines pure in his splendour (7.10.1). He is the golden reed among the streams (4.58.5), presumably the celestial lightning. And the sun has a golden car, and jewelled neck (1.122.14). The Aśvīns march on the paths of gold (8.5.11 ; 8.1), and are termed Rudravartanī referring to the red and bright light.[1] Their car is decked with a sun-bright canopy with their golden forms (8.8.2). It has a triple seat and golden reins wandering throughout the universe (8.22.5,9).

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1. Pischel: Vedische Studien, I.

In a famous riddle song we read that "One is brown and active youth ; he decks the golden one with ornament" (8.29.1). And as Ludwig observes, "the yellow some juice is itself an ornament to the gold on the priest's finger."[1] Soma longs for for gold and lows accordingly (9.27.4), and fingers that press it with golden rings probably are the glittering maids and glorious sisters (9.65.1). The priests cleanse this animal with gold and grasp it (9.86.43). Men decked with gold decorate his golden tendril (9.96.2). And finally he becomes the golden coloured one (9.96.24).

(vi) *Imagery from cattle and animals*

The Ṛgveda represents a simple civilization whose governing principle was the worship of beauty. Some scholars have characterised it as pastoral. But there is only the aureole of pastoralism breathing the spirit of freshness, innocence and spontaneity, around the songs collected in the text. Various types of animals play an important part in the figurative language of the Vedic poets. This does not mean that it was a pastoral civilization, for it insists on the beauty in the natural.

The Maruts eat up the forests like wild elephants as they assume their strength among the bright red flames (1.64.7). The elephant eats its firm hard food with swiftness (6.4.5), and this is the tree. Indra is a wild elephant invested with might and wielding the weapons like a dreadful lion (4.16.14). Indra cannot be compelled to do any thing like a wild elephant that rushes on this way and that, mad with ; yet, the poet asks him heat to come to the draught (8.33.8). And he that seeks Indra's enmity will fight like a stately elephant on a hill (8.45.5). This comparison has a vague air around it. When people decorate some like a docile king of the elephants, he sits like a falcon in the wood (9.57.3) As hunters follow two wild elephants, the seers invoke Aśvins with oblations (10.40.4).

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[1] Der Ṛgveda.

The Maruts roar like lions, but are beautiful like antelopes (1.64.8). This is a bizarre figure. They are clothed in robes of rain and roar like lions (3.26.5). When parjanya fills the sky with the rain-cloud, the roaring of this lion echoes (5.83.3). Tvaṣṭar's world revere the lion (1.95.5), who is Agni himself. But he is born both as a lion and as a loudly bellowing bull (3.2.11). Paura advanced to the ambush to be captured like a lion (5.74.4).

The demon is a dog (7.104.20). The foe is the dog that bark at him (1.182 4). He is the ass that brays in discordant tones (1.29.5). The images of the animals play a prominent part in the poetic conceptions of the cloud, bull, soma and the like. There is an unsolyable ridd'e when the poet observed that ' the jackal drives the wild boar from the brushwood" (10 28.4,10,11) Bṛhaspati won with the help of the strong and mighty wild boars (10.67.7), which are undoubtedly the fierce Maruts.

It is said that no other wild bull knows his drinking place like Indra (7.98.1). The Aśvins have to drink the juice like two wild bulls (8.76.I). Agni has fled from his duties in terror, like a wild bull from the bowstring of the hunter (10. 51.6), Indra is requested to come to the soma offering and drink it like a thirsty gaura (1.16.5). The mighty rain cloud is the gaura animal formed with the waterfloods. It lows in the heavens, and the seas of water have their origins here (1.164.41,42). The Aśvins that fly like starlings to the forest trees, like swans that travel on their way, and like a pair of hawks, come in search of soma like buffaloes (8.35.7 to 9). Again, curiously enough we read that the soma drops which are like waves of waters flow to the vats like the buffaloes to the woods (9.33.1). Indra is to come to soma like the thirsty gaura that goes to the desert's water pool (8.4.3); and he is to drink the juice as a gaura does a lake (8.45.24). And yet soma too is the wild bull. The sages longed to meet him ; they approached to hear the bellow of the wild bull (10.123.4). The bellow is the sound of the dropping juice. And yet it is the wild buffaloe that Indra cooked for his parents (8.58.15).

Indra is the ram (Vṛṣabha) that hastens with his troops, the Maruts (1,10.2). He is the ram and the sea of wealth that fought valiantly (1.51.1). He is the ram that finds the light of heaven (1. 52. 1 ; 8. 86. 12). Yet he once came to the son of Kaṇva in the shape of a ram (8.2.40). The Vedic poet was often fond of the word Vṛṣan and its derivatives : and the play upon this word is many times intentional. At times it is even used as a slang.[1] Almost all the gods are spoken of as Vṛṣabhas. Indra, Agni, Sūrya, Dyaus, Viṣṇu. Rudra, Bṛhaspati, Parjanya (4.56. 1 ; 6.49.6), Pṛśni (4.3.10), the guiding deity of the year (3.56.3), Maruts (5. 87. 1 ; 1. 64. 2 etc.). Vāta, the rain-cloud (1. 79. 2 ; 164. 41), are all called bulls. Even the thunderbolt is a bull that waits constantly on Indra (10. 89. 9; 1. 131.3). The chariot of the Aśvins is a strong bull that comes like a cloud (1.181.6). Even the institutor of the sacrifice and soma are bulls (1.164.43). Vipāś and Śutudri are not onlv a pair of mares and cows but also bulls. The stars too are bulls (1.105.10); and so are pressing stones (10.94.3.6). The fuel is the lair of the bull. Agni (4.1.12). The cloud is a wild boar shooting through the mountain (1.61.7). They are the boars that rush with the tusks of iron (1.88.5). But the cloud is also hound, a steed, and a camel (8.46.28), these being the various creations of fancy at the appearance of the cloud driven by winds, Indra killed the ravening boar (8.66.10) ; and yet some is the boar that advances singing 9.97.9).

The godless man is often imagined to be the wicked and inauspicious wolf (1.42.2). The rim of the stone shakes soma like a wolf worrying sheep (8.34.3). There is always something dark and injurious associated with the wolf (1.183.4). And even to the wicked wolf. Agni gave food (6. 13. 5 ; cf. 7. 68. 8). The robber is a savage wolf that rends the sheep (7.38.7; 8.55.8). The Ādityas are requested to rescue them, the bound thieves fromth emouths ravening wolves (8.56.14). The Aśvins freed the quail from the jaws of the wolf (1.112.8; 116. 14; 117,16; 10. 39. 13). The wolf was already swallowing it. Yāska believed that the wolf was the bright sun. This is an oft recurring image and the quail is the dawn swallowed by the dark night. The Aśvins are the gods of light who rescued her. Purūravas and Urvaśi refer to the ravenous and evil-omened wolves that will devour the hero (10.95.14,15). These evidently imply the night, if Purūravas is the sun and Urvaśi the dawn.

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[1] See sieg : Sagenstoffe des Ṛgveda.

The wolf again plays a vital role in the ballad of Trita (1. 105). "Torturing caves consumed him like the wolf assailing the thirsty deer." Once while he was going, a red wolf saw him. It "crept away contracting its limbs like a carpenter bending over his work till his back aches. According to the story in Bṛhaddevatā and other works, Trita and his brothers were chased by actual wolves. But Sāyaṇa reads the meaning of moon for vṛka, and it is possible that Trita is the sun.

The eagle leaves his talon as a snared lion leaves the trap that entangled him (10.28.10). The spotted deer that move swift as thought have an important role in the conception of the Maruts. 'If the poets were immortal and Maruts mortal, then the singer will never be hated like an unwelcome deer in a meadow specially meant for the cows' (1.38.5). Like the deer with unsubdued splendour the Maruts marched and lowered the hill that gives rain (5.54.5). The hill here is evidently the cloud. The other worshippers chase Indra with milk as hunters chase a deer (8.2.6) ; yet the deity prefers the poet's imperfect offerings alone, as they are sincerely offered. The some juice is like a swift deer (9 32.4) : and yet the poet, invokes Indra to come to the drinking place like a thirsty antelope (8.4.10).

The Aśvins bring the singers their honey like labouring bees like bees into the hide that is inverted (10.106.10). The inveted waterskin is honey. "The bee bears the honey of the Aśvins in her mouth, as the maid carries it purified in her hand", as a lady resorts to her secret appointed place with her lover (10.40.6).

(vii) *Imagery from birds*

Birds of the air symbolise swiftness, flight into the unseen regions, soaring higher and higher. The Ṛgvedic poet who felt that he has to dive deeper and deeper into the lokced-up mysteries of the universe began to picture even his Absolute as a bird. The birds have rays of light and are even drawn by horses and reins. Agni fleld in haste to the waters to conceal himself, and he pants like a swan sitting in the floods (1.65 5). The celestial horses of sun reach the heavens and put forth their strength like swans in order (1.163.10). Dadhikrā is a swan that seats itself in light and purity (4.40.5), and this swan is the Absolute. The chariot of the Aśvins is drawn by swans that are stong, gold pinioned and full of meath (4.45.4)· And yet the Aśvins have to fly like swans to the place where the soma juice is pressed (5.78.1 to 3;8.35.8). Soma makes every one sing his song like a swan (9.32.3); and yet the singers are the swans (9.97.8) The Maruts are the swans with purple backs that decorate the beauty of their forms in secret (7.59.7). Finally, the sun who is the friend of the celestial waters is the swan (10.124.9). The Aśvins come with the swift vigour of the falcon (1, 118. 11 ; 5. 78. 4). And yet it is observed that they are roused by the song of praise like a young bird that sits rejoicing on the tree (10.29.1). The streams of the rivers flow like birds to their resting places (2.29.15). And yet these birds are overcome by another greater bird. Indra crossed the ninetynine rivers like a frightened hawk across the regions (1.32.14). Indra figures as the nest of a bird also. The poet flies to Indra like a falcon to his cherished eyrie (1.33.2). The most bizarre example is the couplīng up of the bird and the horse. Aśvins fly like falcons with their winged steeds (5.74,9), The horses of Indra come quickly like rivers down a descent, and rivers down a descent, and like birds attracted to the bait, being held in by reins (6.46.14). The sun is the red bird with strong wings entering the abode of the primeval father ; and yet he is a spotted stone placed in the midst of heaven (5.47.3) He is not only the bird (1.72.9), but also a horse. He is a bird that flew from below through the skies ;

he has an unsurpassable splendour and is a horse that has a pleasant path (1.163.6,7). Here it is the sacrificial horse that is figured both as the bird and as the sun. The celestial bird, sun, is also Sarasvat, the consort of Savasvati (1 164 42). The Supreme Being is "divyaḥ as suparṇo garutmān" (1.164.46), 'the divine beautiful winged falcon.' The figure of the falcon is symbolic of the speed and soaring up into the highest heavens.

Agni protects the belowed and lofty place of the bird, sun (3.5.5). This lofty place is the altar. Aṅgirasas have thrown open the cows' stalls ; and the best place of the earth is guarded by the bird (4.5.8). The cows' stalls are only the regions of the dawns, the cows representing either the dawns or their rays. "Let not the enemy snare by day the neck of that celestial bird, sun" (6.48.17). Agni is "the sea, born many a time ; he views the hearts within us : he hides him in the bosom of the secret couple. The bird lives in the middle of of the fountain. Inhabiting one dwelling place in common. the strong stallions and mares have come together" (10.5,1.2). The secret couple represents the two fire sticks. The bird is the sun and the sea the fountain is the atmospheric region, the source of light. The stallions are the flames or rays of light and the waters of the firmament. Throughout Agni is treated as the sun here.

Indra is identified with the sun, the red bird that had no nest to live in, even from the early days (10.55.6). And yet the two bay steeds of Indra have pursued the tail plumes of the bird (10.105.2). This is evidently an image of Indra chasing the sun. The sun is the messenger of Varuṇa, the strong winged bird mounting the heavens. This bird hastens to the home of Yama. He comes near the ocean like a spard looking to the heaven with the eye of a vulture (10.123.6,8). The flying horses of the Aśvins are the red birds (4.43.6). They are the strong pinioned swans swimming the floods for soma drops, and the Aśvins come to the come to the offerings like flies (4.45.4).

Agni is the falcon of the sky (7.15.4). Soma is the falcon that dips into the jars, yet moving into the vats of wood roaring (9.67.14). Soma is the heavenly falcon-" divyah suparṇaḥ" (9 71.9). The Maruts also are the falcons of heaven (10.92.6). The story of the bringing of Soma by the stoneg pinioned bird, the falcon's child, is too well known (10.144.4; 4.26,28).

Agni is the bird of the firmament (2.2.4). Seven singers with five adhvaryus protect the beloved place of the bird, and the willing bulls rejoice them (3.7.7).The bird is a Agni while the bulls are the priests. The stars are the bird of beauteous pinion that sit in the midst of the skies (1.105.11). And Parjanya is the father of the mighty bird soma (9.82.3). The seers have to sing soma as a bird that flies to settle in the wood (9.96.23). Soma is the purple coloured eagle that looks down on the waters (10.30.2). It is the eagle that has fled to the heaven ; and the songs kiss the child, the gold hued bird (9,85.11), Here soma is evidently the moon. The heavenly eagle, soma looks down (9.97.33). But the pressing stones also conceived of as eagles. "The eagles have sent forth their cry aloft in heaven ; in the sky's vault the dark impetuous ones have danced" (10.94.5). Yet Savitar has a strong pinioned eagle (10.149.3), which is probably the moon.

There is a triplet about suparṇa in the great hymn of Dirghatamas (1.164.20 to 22). Scholars and cirtics have variously interpreated the symbolism underlying the conception of the birds.

> "There are two birds with beautiful wings closely associated in friendship and are colleagues. They have found shelter in the same tree. One of them eats the sweet fig tree's fruit while the other simply beholds without eating. The wise guardian of the universe is there where these fair birds eternally sings in the sacred assemblies ; and he found his entrance into me. Upon the top of the tree where these birds eat the sweet furit and where they all rest and generate their progency, the fig is luscious. None gains it who knows not his father".

These birds refer to him who has spiritual knowledge and to him who has only the empirical knowledge.

(iiiv) *Naval imagery*

Ships and the crossing of the seas and the rivers are too well known to the seers. They took the ship to symbolise their getting over difficulties and bondage, sin and frivolity. At the impetuous march of the Maruts, the earth quivers and reels in terror just as a loaded ship that shakes lets the waters in (5.59.2). But over the broad fields of the skies they drive along like ships (5.54.4). Further we are told that the Aśvins launched four ships and saved the son of Tugra, who was cast headlong into the waters and consequently plunged into the deep darkness (1.182.6). "Tugra left Bhujyu in the cloud of waters and the Aśvins brought him back in animated vessels traversing the air, unwetted by the billows" (1.116.3), and it was a ship with hundred oars (1.116.5). Sūrya climbed up the lustrous ocean yoking his fair backed tawny steed; but the wise have drawn him like a ship through the waters, and the floods yielded (5.45.13). Pūṣan's golden ships march across the ocean lying in the atmospheric region (6.58.3). Here the ocean is only the firmament.

"Varuṇa placed Vasiṣṭha in a boat ; and they both together embarked on the same ship and urged it into the midst of the ocean. As they rode over the ridges of the waters, they swung within that swing and remained happy" (7.88.3,4). The thought of the poet is dispatched to Indra as by a boat over the rivers (8.85.11). Soma sends forth his voice like one who drives his boat (9.95.2). The poets ',send sweet speeches to Indra and with hymns they speed them like the boats through the waters" (10.116.9). They further Indra like a ship and set themselves to the chariot-pole of strength (1.131.2). They want boats with moving feet and constant oarage (1.140.12), and this image represents the sacrifice.

Many a time do the poets speak of the over-coming of troubles and difficulties as crossing the waters safely with a ship. Varuṇa and Mitra are requested to bear them over trouble as a ship over waters (7.65.3). The Vasus have to carry them beyond all trouble and distress borne in their ship (8.18.17). Soma will carry them away with skill as a boat over waters (9.70.10). Agni has to bear them over all woes and dangers as in a boat across a river (5.4.9). The gods have to transport them over many troubles as over water-floods in ships (1.97.8; 8.72.3), for "the ships of truth have borne the pious men across" (9.73.1). And the poet is eager to safeguard his well-being, for he requests : Let not the sinful tyranny of any fiercely hating foe smite us, as billows smite a ship" (8.64.9).

The sacrifice is many a time treated as a ship, and so is the hymn. The final stroke appears in depicting the funeral pile. The spirit of the dead child mounts a new and wheelless car, having only one pole and turning every way. This he fashioned mentally (10.135,3) by being burnt on the pile. The sāman followed close the car that has rolled to them from the sages, and is laid together on a ship (10.135.4). The ship is the funeral pile.

The blending of the martial and the naval imagery is very happily achieved in 1.48.3 : "Uṣas has dawned ; she is the goddess, driving forth the cars, which fix their thoughts on her, as she approaches, like the seekers of glory on the floods" The appearance of the dawns sets the cars and the ships in action after their anchoring during the nights.

(ix) *Imagery of the sea*

The sea has a unique part to play in the Ṛgvedic imagery. The poet saw the sea below on earth. But the atmospheric regions which sent forth rain through the clouds are conceived as similar to the seas. The antire atmospheric reigons have become a sea mainly because of the unfathomable nature of the universe. It is profound. Further, the poets usually speak of a tree that stood fixed surrounding the sea. The son of Tugra clung to that praying for the aid of the Aśvins, who bore him off safely "like twigs, of which soma winged creature may take hold" (1.182.7). The heaven is a leafless and shadowless, tree overshadowing the earth (10.27.14).

Indra himself is the flood (1.11.6), the sea of plenty, Savitar is the child of the waters (1.22.6; 6.50.13). Agni is the offspring of the floods (1.122.4), and sits on the earth with precious things (1.143.1). This child of waters (3.9.1). neighs loudly like a charger ; yet he has the flaming hair that destroys the forests (5.41.10). "Like a rushing flood loosed quickly, Agni burns the deserts, like a guilty thief (6.12.5).

The poet has produced the noblest song from his soul like the rain from the cloud (7.94.1). The floods of heaven descend on the frog that lie in the pool's bed as on a dry skin (7.103.2). The warring heroes can conquer any foe like the fierce water flood repelling the furious ones (8.25.15). The waters of the sky are the doors that are to be opened (8.5.21). The mansion of the Aśvins is constructed above the sea (8.10.1). The bolt of Indra lies deep in the ocean surrounded by the water (8.89.9). The sea is again symbolic of the unfathomed greatness (7.33.8). The seers enhanced the might of Indra who spread himself like an ocean (8.3.4). All men bow down to Indra as rivers to the sea (8.6.4). The songs make Indra strong as rivers swell the ocean (8.6.35; 87.8). The rivers are viewd as horses or mares. Sindhu moves on like a dappled mare that is beautiful (10.75.7). She has yoked her light -rolling car drawn by horses (10.75.9). Vipāś and Sutudri swiftly move like two contending mares with loosened rein, and like two bright cows that like their calves (3.33.1). They move to the ocean as if they were on their chariots (3.33.2). They give way to the poet by bending low like a mother that sucks her child, and like a maiden that yield an embrace to her lover (3.33.10). And yet they are a pair of bulls (3.33.13). Sindu rushes on bellowing like a bull, and like flood of rain that fall from the clouds (10.75 3). The roaring rivers run to sindhu like mother to their calves and like cows with their milk ; yet sindhu leads these rivers like a warrior king his armies (10.75,4).

The floods have caught the colour of Varuṇa like women-folk as they shone (10.124.7). The sun moves in frendship with the celestial waters, being the friend of the floods (10.124.3). Soma is the sea, as both bring forth the rain (9.86.29)· Agni is the sea holding the treasures (10.5.I) The name of the Maruts extends like a sea (8.20.I3). Indra receives the rivers that are spread everywhere, like a watery ocean (1.55.2). All the sacrificial viands wait on Agni as the seven mighty rivers seek the ocean (1.71.7). The viands hold Agni as floods hold an island (1.169.3). Soma fills Indra to the brim like the sea (1.52.4). Finally Indra's belly is made similar to the sea (1.30.3). Yet Indra was filled full with splendour as a jar with water (4.20.6). Vṛtra, after he was quelled by Indra lies like a bank- bursting river; the waters take courage and flow above him (1.32.8). The waters flow into the throat of Varuṇa as if it were a pipe with ample mouth (8.58.12). The throat of Varuṇa is the sea to which all the rivers flow. The soma drops flow to Indra as rivers to the sea (8.81.22).

The chariot of the Aśvins travels in the sea (1.30.18), and round the sea of air (1.180.1). They are the sons of the sea, and yoke their car to come to the other shore in the ship of the songs. The heaven's wide vessel is their own; and their chariot waits on the flood's shore (1.46.2,7,8). The horse, symbolised as the sun' neighed springing into life and proceeding form the sea (1.163.1),the atmospheric region. The teams of the horses belonging to the Maruts speed on the extremest limit of the sea (1.167.2). the skirt of the sea of air. The Maruts travel through the seas (5.73.8). "They bathe their steeds and hasten through the firmament; they spread abroad their radiance through the sea of cloud" (5 59.1). Agni is born in the floods (8.43.28), as lightning. The poet requests the waters to give him the most auspicious juice like mothers in their affectionate love (10.9.2). Soma delights and joys in their waters as a young man with fair and pleasant damsels (10.30.5). And again the waters are "the maidens that low to the youthful gallant soma who comes with love to them who yearn to meet him" (10.30.6).

(x) *Imagery of the cloud*

The mountain and the cloud often collide in the imagery and become identical in treatment. At times there seems to be a conscious pun on the words. The cloud becomes a rock, a fort, a prison in which the waters are arrested. The whole atmospheric region is the cow, whose udder is the cloud-mountain. The waters become the milk. Indra has unclosed the prisons of the waters and seized the treasure in the mountain (1.51.4). Soma will burst the cask of heaven that holds the waters (9.74.7). The cask is the rain cloud. And yet it is said : "The falcon pressed within the iron fort rushing with the swiftness of thought ; the falcon went to heaven and brought the Soma to the thunderer" (8.89.8). This iron fort is the picture of the cloud in which Soma was imprisoned. Agni has to preserve his worshipper from pain and trouble in the iron forts (1.58.8). Apām napāt lives at a distance in forts that are constructed as strongholds of men (2.35.6). Again, with harnessed team like heroes over-coming troops, the friendly Maruts, laden with their water-casks, let the spring flow, and when impetuous they roar, they inundate the earth with floods of pleasant meath (5.54.8). Bṛhaspati has burst the stony barriers of the prison accompanied by friends who sang in swanlike voices : and he speaks to the cattle in thunder (10.67 3). This is a complex figure. Indra cleaved his enemy's forts into pieces with his sharp bull (1,33.13), the thunder bolt. He broke the solid forts of Pipru (1.51.5 ; 10 138.3) ; and these are a covering veil extended over the earth (1.33.8). Indra destroyed hundred forts, ninetynine forts and the like, of his enemies (1.53.8), and these impregnable castles (1.61.5; 6.31.4 ; 1.102.7) are no other than the clouds that imprison the waters. With his bolt and power, Indra shattered the forts of the Dāsas (1 103.3). With triumphant valour Indra broke the autuṃnal forts and made the water floods his own (1.131.4). As Muir has observed, "these forts are the brilliant battlemented cloud-castles."[1] Indra broke down seven autumnal forts and stirred the billowy floods (1.174.2 ; 6.20.10). Indra destroyed the forts and scattered the Dāsas that lived in darkness (2.20.7). The ancients burst forth even the firmset fortresses, the mountains, with song (1.71.2). And yet the lofty Indra is like a mountain in his native strength (4.20.6). He waxed in strength like a mountain on firm basis (1.52.2). The stronger Indra transfixed the wild boar, shooting through the mountain (1.61.7). The boar is a symbolic representation of Vṛtra, the mountain being the huge cloud that vṛtra[1] And yet we are told that the Angirasas cleft the stalls and disclosed the cowstalls (4.16.6). Being praised Indra burst the mountain (6.32.2). "Craving the crows, rushing against the mountain led on by law with holy-minded comrades, Indra broke the never broken ridge of Vala" (6.39.2). Uṣas has unbarred the portals of the mountain (7.79.4). The teaming milch cows of dawn were hid in the mountain stable, the firm, solid, compact and enclosing stable (3.1.13, 15). The cows were held fast within the rock (6.43.3), and the waters burst as under the girdling rock (4,18.6).

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[1] Original Sanskrit Texts, 2.372.

At the birth of Indra "the steadfast mountains shook in agitation ; the waters flowed and the deserts were flooded". (4.17.2). When the Maruts harnessed the spotted deer to their chariots, the torrents of the dark-red stormy cloud rush forth and moisten the earth with water-floods like a skin (1.85.5). These Maruts "bathe their steeds and hasten through the firmament, and spread abroad their radiance through the sea of cloud" (5.59.1). And yet they shine amid the mountain-clouds (8.7.1), red the limbs of Vṛtra and split the mountain clouds (8.7.23).

Soma is said to be the celestial strengthener of the mountain (9.71.4). And yet we are told that Agni has to protect the poet from old age, for it impairs the beauty of the body like a gathering cloud (1.71.10). Indra directed upwards the roots of the trees (10.73.5). The cloud is the tree whose fruit is the rain. "In the mid-air's expanse Agni has golden tresses ; he is a raging serpent like the rushing tempest ; he is refulgent and knows the morning" (1.79.1). Here Agni's three represenative forms in the three regions are imaginatively depicted. The golden tresses symbolise the shining rays of the Sun who is sometimes spoken of as golden-haired. The serpent is the picture of lightning. Bhṛgus served Agni in the home of the waters (2.4.2). The cloud is the home for the lightning. The Maruts followed close like laughing lightning from the sky (5.52.6). Agni, the blessed sovereign of the earth and heaven, is brought out of the mountain (7.6.2). The mountain is the cloud and Agni is the lightning here. Rodasi, the consort of the Maruts, is often said to symbolise lightning. She has loose tresses and heroic spirit with the cloud like motion and refulgent aspect (1.167.5).

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[1] Cf. 8.66.10.

(xi) *Imagery of the cow*

The cow is the most important feature of Ṛgvedic imagery. It symbolises milk, skin, bowstring, strainer, plenty, virgin, Dawn and so many other things. Agni "plants his footsteps on the lofty ridges of the broad earth ; his red flames lick the udder" (1.146.2). The udder symbolises the clouds of the sky. Maruts, who are "the restless shakers, drain the udders of the sky, and wandering round, fill the earth with milk" (1.64.5). Dawn comes like a milch cow and the flames of Agni rise up to the heavenly vault like birds flying up to a branch (5.1.1). The milch kine came out from the streaming udder (4.22.6). Rudra protects the secret of the cows (5.3.3). Uṣas is often the the mother of the cows (5.45.6) and the cows are the rays. The heavenly udder is full of libations for Indra (10.100.11). It is the cloud in the sky. And yet the firmament itself has become the udder in their imagery. From the udder that is fastened over the earth, Indra poured milk into the cows and herbs (10.73.9).

Food spreads forth in the earthly udder (4.7.7), which is the alter. The poets wish that their bond be by the place of Agni's udder (4.10.8). Both the simple buyer and the clever seller milk out the udder (4.24.9). Both try to make out as much as they can out of the bargain ; and the udder plausibly be said to symbolise the sacrifice. The poet wishes that aruṇapsavaḥ might carry the dawns to the soma juice (1,49.1). The aruṇapsavaḥ are, as Sāyaṇa correctly observes, the purple cows symbolisng the dark-red clouds" With her purple beams the dawn uncovers the nignt with great light glowing like a billowy sea of milk" (2.34,12). Again we read : "Laid like an arrow on the bow the hymn hath been loosed, like a young calf to udder of its dame, as one who comes first with full stream she is milked ; thus soma is impelled to this man,s holy rites "(9.69.1). This song is let loose to Indra as a calf is sent to the udder of the cow. The same calf is also said to be an arrow and the cow the bow Soma. sat in the ancient gathering place milking the heavenly udder for dear meath (9.107.5). The stones press the juice and drain the sap ; they exhaust the udder's store to fill the beaker as the men purify oblation with their lips" (10.76.7). The store of the udder is the juice of the soma plant.

When Agni fled from his duties the gods discovered the place where he hid like a theif lurking in a dark cave with a stolen cow (1.65 1) Here the dark cave is the symbolic image of the abyssmal waters. Agni chooses and transmutes all the juices he swallows into sweet food just like the udder of the cow (1.69.3). All the things which the cow eats finally become milk. Indra flung his deadly bolt against the mother of Vṛtra ; the mother was above, the son was under ; and Dānu lay like a cow boside her calf (1.32.9). Yet Indra has to rend the joints of Vṛtra like those of an ox (1,61.12). The poets request the Gods to set them free from affliction as they have loosed the cow that was bound by the foot (4.12.6). The cow is the symbol of the man who is in the bond of sin.

Indra allowed the floods to go free like imprisoned cows (1.61.10). And yet it is said that Indra found the cows in the cave (1.6.5), and burst the mountain for them (1.7.3). He disclosed the cow stall for the Angirasas (151.3). Bṛhaspati cleft the mountain and found the cattle ; The heroes shouted in triumph with the cow (1.62.3). He eleaves the cow-stall and finds the light (2.23.3). And Uṣas is the cow rising with her calf the sun (1.160.7). Agni and soma recovered the stolen cows (1 93.4). The conscious dawns went forth to meet the arrival of Indra, the master of the cows (3.31.4). To the cow's master the cows come inquiring, and the hymns eagerly come to soma (9.97.34). "One, moving not away, supports six burthens ; the cows proceed to him, the True, the Highest, Near stand three mighty ones who travel swiftly ; two are concealed from sight, and one is apparent" (3.56.2).

The teeming milch kine of dawn are hid in the mountain stable (4.1.13). The unripe cow advanced bearing ripe milk ; all the sweetness which is made for our enjoyment is gathered in the Heifer (3.30.14). Curiously enough we hear that milch cow was established with the divine forms of the strong bull (3.38.7). The cow is the dawn, and the bull is the sun. The dawns are the bright red mother cows with the purple beams of light ; he red cows have been yoked (1.92.1,2). The teeming milchkins of the dawn were hid in the mountain stable, in the firm and compact mountain (4.1.13,15) Uṣas is the mother that threw open the Stall of the cows (5.45.6 ; 7.77.2). She destroyed the strong forces and gave the cattle; the cows were lowing as they greeted the moring (7.75.7). "She has sent out her sheen with beauteous oxen. As Savitar spreads up his arms, her cattle closely shut the darkness and give forth their lustre" (7.79.1,2.). The Aṅgirasas disclosed the cow stall ; and floods streamed for them as before (7.90.4). There are also the white cows that shine in the sphere of the Gods (5.64.7). These are the white clouds of the moring. Indra loosed the mountain in genuine wrath so that the Brahmā can easily find the cattle (10.112.8). The milch kine sprang forth from the streaming udder (4.22.6). Here the milch kine are the streams of rain and the udder is the cloud. Mitra and Varuṇa cause to flow all voices of the cow stall (5.62.2). The stall is the region of the rain in the atmosphere, the cow being the raincloud. Rudra guards the secret of the cows (5.3.3). It is the udder of the cloud. The milch cows hasten to their object and come with liquid sweetness (5.43.1). Here is a picture of rivers. "The movements of the gliding wind come hither; like cows the springs are filled to over-flowing; born in the station of the lofty heaven the bull has loudly bellowed in this udder" (7.36.3). The bull is Parjanya and the udder is the firmament "The sun has spread his lustre; hither came the cow's mother conscious, from the stable, to streams that flow with biting waves to deserts. Heaven is established like a firmset pillar" (5.45.2). 'He snorts, and the cow lows as she clings to him that sheds the rain' (1.164.29). The cow is the cloud that clings to Parjany. Again one poet observes, "there stood the milchkine with full-laden udders, and both are the paired mightly mothers of the wondrous Agni" (3.1.7). The mighty mothers are Heaven and Earth and the cows are the rain clouds. There are the milch kine that have no calves, but storm downwards yielding rich necter (3.55.16). As Uṣas comes with all her beauty, the cows follow her path approaching with full udders (10.172,1). Indra milked the dry cows of the mighty master (4.19.7). The clouds are the cows that were not allowed to be milked by the master Vṛtra. The milchkine of the Maruts are never dry (5.55.5). The Maruts have their own cows (1.38.2). probably the rain-clouds. The milch-cows bellow loud swimming in the water (7.42.1). These are the clouds in the watery atmospheric region, and they have a bearing on the mixing up of the milk and water with the Soma juice. "For the brown coloured Soma, the cows have poured un-perishabie oil and milk from the sublimest heights" (9.31.5). Oil and milk symbolise the sweet fetrilizing rain. Soma approaches the mysterious place of the cow (9.71.5), which is the udder representing the cloud.

Trita found Agni on the forehead of the cow (10.46.3). The cow is the cloud, and Agni is the lightning here. Indra set within the cows the white milk, and milk and Soma in the udder (10.49.10). The cows that have milk and Soma are probably the clouds. Agni is the luminous calf that is bound by any one (8.61.5). The calf is the lighnting and the mother is the cloud. Agni is the strong and undecaying calf (10.8.2). From the head of the fair bird the cows draw milk ; they wear his vesture and drink the water with their foot (1.164.7). The bird is the Sun and the cows that draw milk are the solar rays. Indra dis-closed the wealth in the cows ; he cleft the hill that formed a wide receptacle the cows to come out (8.45.-28.30). The cows are the streams of water issuing from the rain, the hill being the cloud. The waters stayed like cows held by the robber udder the control of Ahi (1.32.11). And yet many a time th cow is used to represent the vasativari water. Soma has impregned the cows that long to meet their lord (9.19.5). The twenty one milch cows in the eastern heaven have poured the milk for soma (9.70.1). "Soma has discovered the hidden nature, the cows' concealed and most mysterious title" (9.87.3). Indra brought forth the cows from the Dragon to Trita (10.48.2) In all these places the picture of the waters is represented by the cow. The waters of the river also are said to be milk. The river Sarasvati has milk (6.61.14).

Both the beautiful cows come together to their common youngling and spread forth in all directions (1.146.3). The cows are the heaven and the earth ; the child is Agni. The heaven and the earth are the cows and spouses of Viṣnu and they yield necter (3.6,4). The two cows, the mother and the daughter, meet and suck their nectar (3.55.12). These may he heaven and earth, but more probably night and day. These milchkine give their milk to law (4.23.10). These heaven and earth are cows that spread afar sending out their loud voices (8.59.4). Looking at these two mother cows, the steer, Soma, goes roaring on his way like the Maruts (9.70.6). Soma brought forth the red refulgent watery cows out of the rocky cave with his might ; he mastered the stable full of cows and steed. (9.108.6). Bṛhaspat discovered the lowing cows in the cave, and drove them out of the mountain, like a bird's young one after the disclosure of the egg (10.68.7). Indra slew Vṛtra like an axe that fells the tree- and dug out the rivers. He cleft the mountains like a new made picther and brought ferth the cows with his friends, the Maruts (10.89.7).

The cow further symbolises the earth, the cows's place being the alter (1.158.2). The priest and the sage Sun have milked every day for bright milk the coloured cow and the prolific bull (1.160.3). The Sun has milked the dew from his mother earth, and father heaven. Bṣh ispati has brought the cow of every colour (1.161.6). This is the frutiful earth restored to youth by the gods of the seasons. The poet saw the from of the sacrificial horse eager to win food for it at the station of of the cow (1.163.7). "The hymns shone brightly from the seat of worship : the bull, the child of Heifer, came to the cow cow, bellowing arose and has prevaded the regions. Indra made the cow, and he became the ruler of heaven (10.111.2,3). The bull is Indra, his mother Aditi being treated as a cow. He came to the milk that is to be mixed with the Soma juice; and finally he made the cow, the earth. The mother was yoked to the carpole of the boon cow ; the calf lowed, and looked upon the mother ; the cow wears all the shapes in three directions (1.164.9). Earth is the mother and the cow that supplies milk for the sacrifices, while the cloud is the calf here. The poet requests Indra to allow the cow to pour with inexhaustible udder a thousand streams and milk (10.133.7). Here it is the heaven that is pictured as a cow. The great eternal was born in the home of the cow (3.55.1). This is the mystical and the cosmic cow of the firmament whence comes the sun.

The cows of the clouds have poured forth imperishable milk for Soma (9.31.5). The Soma juice is milked from the stems and clothed in a raiment of milk (8.1.17). The cows have sung in joy to Soma as a woman to her lover (9.32.5). Soma goes in a stream seeking the cows (9.98.3). It is almost customary for the poets to speak of the cow mixing with Soma, instead of their milk. "Soma wanders and comes near the cow's mysterious place, even the place which his inventions have produced

(9.71.5). This mysterious place is the udder, the cow evidently symbolising the heaven : and the udder is the cloud. The mother heaven stands loosed and her youngling Agni is feeding. She has lowed loudly licking another's off-spring, the Sun. And the poet asks, "in what world has the cow laid down her udder ?" (10.27.14). Here the cow is the heaven, her udder being the rain cloud. And yet the sun too is a cow. Indra is requested to "make visible the cow's beloved home to the bright golden Sun" (10.96.11). The cow is the Sun, his home being the universe which is illumined by him with the aid of Indra. The Sun is the calf of the earth (3.35.14). The sages have woven the seven threads up above the yearling calf to form a web (1.164.5). The calf is the Sun and the threads are the metres. The cow rises bearing her calf on foot (1.164.17). Uṣas is the cow, the young rising sun being her calf. The poet postulates a riddle, that "every one knows Uṣas to be the mother of the Sun, but who is the father of this calf ? (1.164.18).

The cloud is the udder of the sky and the milk is the rain coming from it (1.64.5.7). The Maruts bring milk in abundance to the worshipper (1.166.3). "When Varuṇa wishes milk he moistens the sky, the land and the earth to her foundation. Then the mountains clothe them at once in the raincloud ; and the heroes loose them" (5.85.4). The mountains picture the clouds, and the heroes the Maruts. And yet the Maruts are the dappled cows that pour from the great cask, the watery cloud, three lakes of meath for Indra (8.7.10). As they march, the cows lick one by one each other's head (8.20.21), and the cows are the Maruts that rush forth speedily pervading the regions. Thus the rain often becomes milk in the imagery of the vedic poets. The pivot of the chariot in the interior is balmed with milk, and the kindred of the cows will help the poet (8.20.8). The kindred are the Maruts, the cow being Pṛśni. As Agni rests on the seat of Ṛta the cow alone proceeds to him on her way (3.7.2). The cow is the goddess of speech or prayer that approaches Agni. With fine discernment, Viśvāmitra's thought has discorvered the cow that wanders free without a herdsman (3.57.1). They comprehended the earliest name of the milch cow and found the twenty one noble forms of the Mother. (4.1.16). The numbers refer to metres and the cow is speech. Varuṇa spoke to the poet the twenty one names borne by the cow (7.87.4) which evidently refer to speech. This speech, Vāk, is the cow (Dhenu) (8.89.11). Soma is the bull that bellows ; the cows, the goddesses, approach God's own resting place (9.69.4). The song is both the cow and a goddess, being divine. Milks streams forth at the central point of worship when all the assembled lifted up their voices (8.12.32). The song sung for Agni is a milch-cow that yields what all the poet wills (2.2.9). The poet approaches with reverence Night and Morning like a cow that is good to be milked (1.186.4). The cow is the poet and the milk is the song. Seven sisters sing in unison and in them are treasured the names of the seven cows (1.164.3). Tye seven sisters may be the seven rays of light or the seven priests, while the seven cows are the seven tones of music or the seven metres.

(xii) *Imagery from Nature and Love*

Nature has not left the imagery of the Ṛgvedic poets. They lived in nature and sang of the beauty of the seen and un-seen aspects of nature. But the Vedic account of nature differs from that of the classical literature, in that the former is not stereotyped. It is closely interwined with the main theme and adds grace and dignity. The poets nev r took nature as it is to imitate her. But they gave and entirely figurative clothing to it. Thus they speak of the stars and the Sun as bulls and birds. The Moon is a lover and the stars and moonlight are his beloveds. Even the sun is a star. The year is a grand wheel and the seasons and months are the spokes. The seasons are twins, and the days and nights are children. Heaven and Earth are the grand parents and painters. Day and night are sisters and lovers. The poets drag in the imagery taken from women to this imagery, and bequeath a rich poetic heritage.

Agni, the friend of the house, has decked the vault of heaven with Stars (1.68.5). The Maruts made a display of their glittering ornaments, like the heaven with stars (1.87.1). The stars are the bulls that stand on high in the midst of the mighty heaven (1.105.10). In the dwelling place of Viṣṇu there are many horned and nimble oxen. Here is an evident reference to the twinkling rays of the stars. The stars are the birds of beauteous pinion. The sun is the star of all the gods and is established to fill the heaven and earth with food (6.67.6). The sun draws up the water which again descends to the earth and fertilises it. The refulgent star, sun, pours down his beams along with the dawns (7.81.2). He is the star of old (7.86.1), the ancient star that wanders on for ever (10.88.13). He is the star of heaven (10.111.7). "To fair goals travel two, unlike in samblance ; each in succession nourishes an infant ; one bears a Godlike babe of golden colour ; bright and fair shining is he with the other" (1.95.1). The two are day and night ,their children being the sun and the moon. The ancient fathers were lifted up on high as heads of heaven (9.69.8) ; and these are moon and stars. With beautiful wings in heaven the moon runs in the waters (1.105.1). The waters are those of the atmospheric region, or they may possibly refer to the reflection of the moon in the waters of the well where Trita lay. The moon has his place in the lap of the stars (10.85.2). He is the youthful lord of the night living with all the celestial dames (10.92.14).

Varuṇa knows the twelve moons with their offspring and the moon of later birth (1.25.8). The moons are the months, the last being the thirteenth or intercalary lunar month. The offspring of the moons are the days. The year is the wheel formed with twelve spokes ; it revolves round the heaven and is not weakened even by the length of time. To these are joined in pairs the seven hundred and twenty sans, which are evidently the days and nights (1.164.11).

The year is the five footed father of twelve forms, and he mounted on the seven-wheeled and six-spoked car (1.164.12). All these refer to the seasons. It is a five spoked wheel, whose axle is not heated, whose nave is unbroken (1.164.13). Ten draw this wheel being yoked to the farstrectching car-pole (1.164.14) ; these are the regions of space. And again it is said that :—"The six seasons are the six twins and the thirteenth intercalary month is the single born seventh" (1 164.15).

When the gods begin to drink Soma, he swells out again ; it is he who shapes the years (10.85.5). In the night Agni is the head of the world (10.88.6), and the head is the moon. The effulgent Agni was placed in vault (hvare), like the growing moon in the aery regions : and there he is the bird (2.2.4). "Forth from the ocean sprang the wave of sweetness ; together with the stalk it turned to nectar" (4.58.1).

The moon is also a wolf. The stars who are the birds of beauteous pinion drive the wolf away as he crosses the restless floods (1.105.11). Rākā has a never breaking needle with which she sews her work (2.32.4). The honey-bearing car of the Aśvins is followed by the beloved of the Moon (1.34.2). and she is only the moon-light, often treated as Sūryā.

Indra holds Soma in close embraces when poured within the jars and on the purifying sieve (9.12.5). Soma drops on the filtering cloth and then mounts up to the sky with Sūryā. Being purified, this tawny steer has flowed to Indra in the firmament (9.27.5, 6). "The black drop sank in Aṁśumati's bosom, advancing with ten thousands round about it. On the sloping bank of the river, Aṁśumati, in distance, the black drop was moving like a black cloud that sank into water. Then the drop in the bosom of the river assumed its proper body with splendid light" (8.85.13-15). The black drop was the darkened moon, and Aṁśumati is some stream in the atmospheric regions where the moon dims to reconquer his lost light.

The Sun is the eye of Mitra and Varuṇa (7.63 1 ; 10.37.1 etc.). The dawn bears the God's own eye, Sun (7.77.3). Soma is the single eye (9.9.4). Agni is the eye and the protector of the mighty order (10.6.5). The sun and the moon are yet the eyes of Agni (10.79.2).

"The wise in spirit have created language like men cleansing corn-flour in a sieve" (10.71.2). "To one who has understood her, Vāk shows her beauty like a beloved well-dressed lady to her lord" (10.71.4). Speech yield neither fruit nor blossom to the ignorant (10.71.5). The ignorant one who has no knowledge of Vāk looks like a tank that reaches the mouth or the shoulder, while the other is like a pond fit to bathe in (10.71.7). The ignorant capture Vāk sinfully and spin threir theads like famale weavers (10.71.9).

Agni comes spreading his web with mightiest steeds and rending the black-hued mantle ; the solar rays shine tremulous and sink the darkness like a hide in the water (4.13.4). The march of Agni is like that of a king followed by his retinue. He spreads his vigour like a net and shoots his sharp arrows. His tongue spreads forth the winged flames, the first flames being the spies (4.4.1-4). Agni spreads through the dry wood being urged by the wind. He is armed with his tongues and moves with a mighty roar. His path is black, and changeless, with glitterng waves. He rushes on to the trees eagerly like a bull (1.58.4). Like a bull among the cows Agni triumphantly moves through the woods with teeth of flames (1.58.5). Agni is requested to smite down the sinner like a tree with a lightning flash (6.8.5). Another poet exhorts ; "let us cling to Pūṣan's favouring love as a tree's extended bow" (6.57.5). Indra is a tree having ripe fruits (4.20.5). Agni eats the woods as a king eats the rich ; and when he spreads through the forest he spears the hair of the earth (1.65.4). He darts forth his tongue among the bushes like a harnessed steed who shakes his flowing tail. He gave his colour to those who love him Like a thirsty one he lights up the forests ; and like water down the slopes he roars. As he shines in burning beauty, it is as if heaven smiles through vapour. He roams freely like an ox without a herdsman. It seems as if he prepared the ground for tillage by burning up the bushes (2.4.4-7). The earth nurtures her child Agni with sweet affection (10.4.3). The cloud is the woman that brought forth the infant, lightning (10.40.9). The bull bellowed engendering the germ of the plants, the infant (7.101.1). The bull is Parjanya, the infant being the lightning. Agni is often said to be the child of many objects : heaven and earth, the two sticks, stones and the like (10.5.3etc). Agni is the infant that devours his parents at his birth (10.79.4). The seers decorated Soma, the child of heaven (9.33.5). Night is the mother and the young sun is her infact. The mother carries on her breast the noble infact (10.27.16), and yet night is the child of heaven (10.127.8). Uṣas is the daughter of heaven. The sun is her child and each kisses the other (10.114.4).

The imperial lady of the world, Usas (7.75.4), is also the footless maid that precedes the footed creatures. The unborn babe, the Sun, supports the burden of the world (1.152.3). She is also the mightly lady of sweet strains (8.9.17 ; 7.81.6) Yet the sun is the lover of the maidans, the dawns (1.52.1.4). The parents of Yama and Yami are the Gandharva in the floods and the damsel in the waters (10.10.4), who are evidently Vivasvān and Saraṇyū ; these are only the sun and the dawn. Agni shines "overcoming the glimmering black with beauty, bringing forth the maidem who is the daughter of the great father, and holding aloft the radiant light of the sun. He is the blessed one that comes attending the blessed dame ; and he is the lover that follows his sister, dawn" (10.3.2,3). The red dawn comes riding on her noble car with all her gay-coloured and mighty beams (4.14.3). The stars are the clecstial dames (10.92.14) "When night was tuṛing to the grey of morning, the maiden chose the splendour of the Aśvins" (7.69.4). The maiden is the daughter of the sun. Sarasvān grew among womon, a strong young steer amid the holy ladies (7.95.3). The soul of the dead is a strong steed and the poet asks him to go to the yearning maidens with yearing maidens with vigour (10.56.3), and these are the dawns ; for the dead are supposed to be in union with the rays of light, stars and other phenomena. None can repel the strength of the sun, just as a young maid never repels her lover (10.178.3).

The Maruts stretch their thighs apart like women at the time of delivery. And yet they are the bridegrooms that have a lovely spouse (5.61.3,4). She is Rodasi who clings to them close in seclusion, like a man's wife and like a spear. The Maruts cling to this young maid as if she were a joint possession. She has loose tresses and heroic spirit, cloud-like motion and refulgent aspect (1.167.3-5).

Agni cares for each one like a lady at home, shining like a car amidst the people. He strikes with terror like a dart and like an archer's arrow (1.66.3.4). Agni is respected as an active lady (1.79.1) for he has a vital role in the domestic affairs. He lives on earth like a blameless lady dear to her lord (1.73.3) ; and yet he is loved like a guest who lies in a pleasant home (1.73.1). But finally he is the maiden's loved and the matron's lord (1.66.4). The home of Agni is in the seven auspicions mothers, and the ten maidens brought him forth (1.141.2). As the lord of the house, Agni kisses the youthful maiden (10.4.4). The maiden is the oblation or earth. The plants are the mothers that to come to Agni bearing food (10.1.4). Yet the plants lead one to success like mares in a race (10.97.3). The holy fig tree is the home of the plant, while the Parṇa is their mansion (10.97.5). They prepare the alter for the arrival of Agni as a beloved wife dresses herself for he husband (4.3.2). Agni is bright like a spear's tooth, with powerful mouth, and like a well sharpened axe (4.6.8). Agni neighs like a horse and is kindly by the women (3.26.3). These are only the fingers, that variously figure as sisters and damsels, Agni is related to the sisters floods as a brother (1.65.4). He is a bull making the sister conceive this glad carouse (10.21.8), The sisters are the plants which Agni makes fruitful by rain, And yet his flames are seven red sisters (10.55)..

The rivers that surround Apām napāt are the youthful maidens that deck themselves and wait on the youthful god. There rivers as dames offer food to him and he sucks their milk (2.35. 4.5). India allowed" the young maids skilled in law, un-wedded, like fountains bubbling. flow forth streaming onward" (4.19.7). The maids are the rivers that know and follow their regular course. These rivers are the seven maidem sisters

(1.191.14). The contending vipāś and śutudri, that are mares, cows and bulls (3,33,1.13) are also sisters (3 33.9). When Indra gave freedom to the imprisoned ones, the sisters praised him (4.22.7). The spotless sisters exalt him and instigate him in his on-ward march (10.120.9). The seven sisters are the mothers that stand around the noble and newly-born babe (9.85.36). The babe is Soma, and the sisters are the rivers that provide water for the preparation of Soma, The seven mothers are said to have taught Soma even at his birth (9.102,4), The mother floods are cleansers of the holy oil (10,17.10). The skilful ones deck Soma, while he looks on both races watching over the lovely ways of nectar, intending to create in the midmost mothers (9.70.4). The midmost mothers are the clouds. "Along their paths the mothers go, sisters of priestly ministrants, mingling their sweetness with the milk" (1.23.16). The mothers are the waters that the allies of the priests who are regarded as sisters, The sisters wait on the haughty lord, Indra, like wives and matrons (1.62.10). The sisters of one home have urged Agni forward, loving the beloved as wives their husband (1.71.1). They are the ten youthful and vigilant daughters of Tvaṣṭar that produced the infant, Agni, who is carried to the various directions (1.95.2). The ten unwedded and united sisters grasp together the newly born babe, Agni (3.29.13). The sisters recognise the germ within the bull with reverse to lend vigour to it ; the cows come lowing to the infant (3.57.3). The sister are the fingers, the bull or the infant is Agni. and the cows are the "plant, which spring up in the vegetable world, adorned with all its various aspects, as cows go eagerly to their calves" The healing virtues of the plants stream forth like cattle from the stall (10.97.8). And yet they. are the rivers that fly with wings (10.97.9). They pass over all the fences like a thief into the fold (10.97.10).

Heaven and Earth are partners now parted, having distant limits and one firm place ; these young ones are like sisters and speak to each other names that are applicable to both

(3.54.7). The Soma is the beloved milk of this pair of sisters (5.19.4). The great twins, Heaven and Earth, are also mothers (10.35.3) of ever-lasting law and young ones (10.59.8). These are the Godly far-reaching pair (7.35.3). Soma milks out this mighty pair as if they were cows (9.18.5). And yet Soma fills with milk this eternal and evergrowing pair (9.68.3). They are twins and yet parents (9.68.4,5). From this pair they milked oil and water (10.12.3).

Night and days are twins shining in dark and bright colours ; these dark and red cows are sisters. And yet these are two cows, mother and daughter (3.55.11.12). They are the sisters that come to our dwelling (1.178.2). The Dawn is the fair and bright lady with the white clouds as her white offspring ; the dark one, night has resigned her dwelling to the dawn. Both the heavens, day and night, change their colours and march forwards without quarrelling. The path of the sisters is unending (1.113.4). One sister quits her place for the elder, sister, day ; she looks on her and departs. The elder sister decks her beauty with rays like women gathering at the festive place (1.124.8). Again all the dawns are sisters (1.124.9 ; 9.37.4). Uṣas is the sister that conveys her twin brothers, the Aśvins (1.180.2). She is the sister that stands by the earth (2 5 6) Pavamāna longs with passion for the lofty pair, night and dawn, that are well formed like beautiful maidens (9.5.6). Holy songs kiss the child Soma as he comes to the conscerated place like the woman's consort (9.86.31, 32). Soma joys and delights in the waters as a young man with fair and pleasant damsels. The waters are the maidens that bow before the youthful gallant who comes to them yearning with love (10.30. 5. 6). Some flows to the waters as a child crying to his mothers ; and he hastens to the beaker with milk like a youth to the damsel (9.93.2). The dames have sung welcome to Soma just as a maiden greets her lover (9.56.3). The sisters send down to the ridges of the sieve the green, the far beholding and the beloved Soma (9.26.5). The steer Soma rushes forth bellowing to the wooden vats directed by the ten sisters (9.28.4). The ten sisters have sent him forward from both the arms like a chariot (9,71.5). After Soma passes through the filter and disports himself in the wood, ten dames cleanse him as if he were a vigorous horse (9.6,5). Ten sisters pour out the rain and adorn the seer ; the golden child of the sun has run hither and reached the vat like a vigorous horse (9.93.1). These fingers are also the virgins that deck Soma over fresh streams to drive him to the sieve when he bathes in the wood (9.66.9). The pressing stones danced with the sisters, being embraced by them, making the earth echo their ringing sounds (10.94.4).

(xiii) *The Lotus*

The lotus, which plays a prominent part later on, has not yet acquired that place. But like the swan, the lotus also figures as a symbol of beauty and loveliness in a beautiful universe. The unborn babe moves inside the womb like the pool of lotuses set active on every side by the wind (5.78.7). The germ is to be crowned with lotuses (10.184.2). Here is a bold stretch of imagination conceiving a possible picture as real. Like one who digs for lotus-stems, Sarasvatī has burst with her strong waves the ridges of the hills (6.61.2). Here the idea is not completely one of loveliness. There is something ironical, which may hold good against the classical literature. Then bright oxen come to the poet like upstanding lotus-stalks from a lake (8.1.33). The home of the donor is like a lake with tous blossoms (10.107.10). Lakes with lotuses are always longed for (10.142.8). Here is a suggestion of loveliness and plenty. Atharvan brought forth Agni from the lotus flower (6.16.13). This is a pure metaphor. The sky is imagined to be a lotus, whence Agni was brought. In heavenly fervour all the Gods placed Vasiṣṭha on a lotus blossom like a fallen drop 7.33.11).

(xiv) *The Nature of Imagery*

This imagery of Ṛgveda reveals the rich poetic heritage of the vedic seers. Poetry to the vedic seers was not a thing of pure-imagination alone. The poet should not go on singing behind the clouds giving to "airy nothing a local habitation and a name".[1] Poetry is made up of the same stuff as that which constitutes this world. Every individual constructs for himself his own universe in intellectual terms. Knowledge, says Bosanquet, is mental construction of Reality.[2] And Imagination is free thinking, which enables the poet to transform this spatiotemporal universe into an all-inclusive Reality that is beyond time and space. Consequently this poetic universe becomes the source of the empirical universe. As Bharata would have it.

> "*Na taj jñānam na tac ehilpam*
> *na sā vidyā na sā kalā*
> *na sa yogo na tat karma*
> *nāṭye 'smin yan na dṛśyate*".

Our empirical world springs from the poetic Universe. Hence our world is latent in the Aesthetic universe. The poet has to make this explicit. This he achieves with the help of imagery. He takes the facts of daily life and presents to us the inner significance of these facts. And the aim of a poet is always to select the common place, to transmute it, and to reveal its inner spiritual character. This is the function of Imagery in general, and of the Ṛgvedic Imagery in particular.

The Ṛgvedic Imagery, as the foregoing reveals, embraced all aspects of human life. Nothing has been ignored. The images taken from the martial life and the references to the flages clearly prove that the R̄gveda does not represent a pastoral civilization. It reveals the urban element and includes the whole of life. The images drawn from the professions speak of a more or less settled and advanced culture. The images from gold cannot be literally interpreted.

Reviewing the other sources of the images, one will be forced to admit that the Poetic outlook of the Ṛgvedic Age was highly advanced. Starting from the Beauty of Nature, the seers proceeded to the conception of the Beauty of the Human

Form. Then they were led to a fine understanding of the Beauty of the Female Form only to realise at the end that Thought is Beautiful, There are no conventional and sentimental images. The images were freely used and sometimes a single image comes to represent two or three ideas. In so doing the image fulfiils the duties of colour and sound, light and shade.

Bergaigne and others might accuse these images as bizarre ; but an image cannot be an image unless it is a poetic substitute for a camplex idea; When the Ṛgvedic poet desired to observe naked simplicity in his poetic utterances, he succeeded. But when he had to give expression to his experiences of Beauty, he could not help taking the aid of Imagery. Thereby in the hands of the Ṛgvedic seers Imagery becomes a sensuous representation of the Beautiful. The Beautiful, being always allusive, non-temporal and non-spatial, cannot be made finite. It is imagery that can make it appear finite by presenting it through a sensuous garb. As Hegel said, Beauty is the Idea appearing itself sensuously.[1] Kālidāsa, therefore, called Beauty or Fine Art "Lalita vijñāna".[2] The Ṛgvedic Imagery serves the same function of presenting Beauty sensuously. At the same time it suggestive. The Image in Ṛgveda transports us to the land of Beauty. This Aesthetic experience alone can make an Individual, in in the words of Plato, "the spectator of all time and of all existence" ; or in the words of Ṛgveda.

"*Kaviḥ kāvyenāsi viśvavit*"

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1. Philosophic des Religion, 2, 8; Aesthetik ; Einleitung.
2. Mālavikāgnimitram, 2.13.

CHAPTER FIFTEEN

THEORY AND TREATMENT OF RASA AND DHVANI

It is not difficult to postulate that the Ṛgvedic Poets had notions corresponding to the theories of Rasa and Dhvani. From their treatment we can put forth certain tentative conclusions. Before doing that we have to note the celebrated hymn 10.71 where we have some ideas corresponding to these theories.

"The wise in spirit have created language like men cleansing cornflour in a sieve. Vāk was taking refuge in the hearts of the seers. Performing pious rites, they traced her, brought her forth, and spread her in different directions." Here we have a reference to the manifestation of sound and the importance of a meaning to a word. "One man has never seen Vāk, and yet he sees ; one man has hearing but has never heard her. But she has shown her beauty to another like a fond, well-dressed lady to her lord". The word has a primary meaning of its own. But in the hands of poet it has a peculiarly different interpretation as it rests in a particular context. This is its implied meaning, as the Dhvani-theory observes. But just as a beloved shows her beauty as a single unit thoroughly and uniformly to her fond and affectionate lord, so also does the word manifest its beauty to the Sahṛdaya.

"The laggard and the dull who do not understand the beauty of the word wander in profitless illusion." They are deceived by the direct or the seeming meaning of the word. The word they hear "Yields neither fruit nor blossom". A word can yield blossom or fruit only when its implication is stressed by the poet, for the blossom and the fruit are only later developments. It is the atmosphere of infinite suggestion or dhvani that yields the fruit to the Sahṛdaya in the advancement of his anubhūti.

"All are endowed with the same eyes and hearing. But they are un-equal in the quickness of their spirit", in their apprehension of the implications and suggested meanings. "Some of them look like tanks that reach the mouth or shoulder ; others look like pools of water fit to bathe in. Those who have attained Vāk in sinful fashion spin out their thread in ignorance like female weavers." They do not perceive the inherent beauty of the word, and hence only care for the outer embellishments in art, never recognising the equal importance of the contents also. Thus the entire hymn has some revelations to make towards a theory of suggestion in art.

Speech figures as a cow in the imagery of the Ṛgvedic poets. She is often called she gladdener (8.89.11), the queen and the most thoughtful one (10.124.3). The conception of Vāk and of Sarasvatī, the later identification of the river Sarasvatī with the goddess Sarasvatī, and the part played by Soma in rapture and the consequent poetic creations speak of something like a Rasānubhūti. Yet it is too presumptious to speak of a Rasa theory in the Ṛgveda, though we can, with confidence, speak of a dhvani theory.

Śṛṅgāra

We can gather better information about their theories of Rasa and Dhvani by examining their treatment of the poetical subjects and sentiments. First we can take up Śṛṅgāra or the Sentiment of love. There are three important dialogues dealing with love and these can be taken as representingr threee essential phases of love. Yami comes to woo her own brother Yama (10.10). Here the love is purely carnal and Yama refuses to yield himself to her caprices, taking his stand on ethics and conscience. Then we have Lopāmudrā on the very end of her beauty, while her lord is aloof with the pretext of penance (1.179). She complains of oldage impairing the beauty of her limbs and reminds Agastya of the ancient seers, who performed many severe austerities, did not act in the same way. Agastya tries to defend his action, but finally "the unsteady female beguiles the steady male". Here carnality and the sex impulse are subjected too a certain extent to the mental and spiritual gymnastics. Still the note is one of physical beauty, its longings and its appeasement ; so finally Agastya turns out to expiate his guilt. Lastly we have Purūravas in quest of his beloved nymph Urvaṣī, who fled away like the first of the dawns (10.95). The lover has not risen up to the heights of pure impersonal beauty. He has not yet acquired the detached intellectual love, which seems to be the exclusive prerogative of the nymph. She adopted herself to the changing circumstances, but he has not utilised them to change his outlook. So she fled and he had to carry on penance again.

From these three dialogues we can infer that the Vedic poet did not visualise Śṛṅgāra as a physical concept. It intellectual and spiritual. An inward change is necessary for the final beatitude. The element of love can be perfect only when it is spiritually felt. Pure carnalism lands one in Rasābhāsa. Both the lover and the loved must be of the same temperament and status.

Pure love for its own sake has been well represented by the ballad of Mudgalāni (10 102). The love and marriage of Sūryā (10 85) is ideal. Jealousy obstructs the free progress of love, as can be seen from the monologues of Indrāṇi (10.146,164,166-etc). In the Vṛṣākapi dialouge (10.86). Indra adopted himself to the outlook of his wife, but pleads in a mild tone. Thus Śṛṅgāra is seen in all its possible varieties, all its possible varieties, all the while stressing on inner purification, and mental and moral elevation.

Hāsya.

Many of the western scholars deny the sentiment of humour to the Vedic poets. But we have a good number of instances in the text of Ṛgveda to prove the contrary. Humour is not a trick of expression aimed at evoking a laugh, as many of the Vidūṣakas go to prove. It is an essential constituent of the human personality employed to point out some defect, weaknes or failing and to correct its course. This feature has been well developed in the character of Śakāra. And it is this that we come across in Ṛgveda.

The humour of Ṛgveda is refined and to a great extent intellectual. It reflects on the weaknesses in society, in behaviour and moral outlook. All the while the poet is consciously aiming not a satirising a weakness but at an art form for a serious humour and consideration.

One poet observes "Wake up the generous donors ; let Misers sleep now Unawakened" (1.124.10). The same thought occurs again in another song to the dawns, where the poet observes. the wealthy dawns urge the liberal donors to present their riches ; let the Misers sleep unawakened in the midst of the unlighted depths of darkness (4.51.3). The same idea occurs again in two more songs exclusively devoted to *dakṣṇā* (10.107.3 ; 19.117). This type of humour is more frivolous and highly sarcastic. It has a bitter tinge around it and the poet is conscious of it.

Vasiṣṭha's song to the frogs is a classic by itself, apart from its poetic aspect, in the realm of humour. Any amount of reading into the inner content or thought will not try to dispel the apparent vein of humour. It is not a satire, nor is it a spell ; it is neither a song of serious import, nor of light frivolity. At the outset it is nothing but a rich vein of humour Just like the Brahmans who keep silence for a long time as a vow and then begin to utter, so do the frogs being inspired by Parjanya (7.103.1). Their music comes forth in a concert like the bellowings of the cows (3). One repeats the other's language, as the master and the pupil do he sacred recital (5). Not only this ; as they converse their limbs expand in the degree of their oratory ! The frogs sitting around the pool are like the ariests around the vessel in Atirātra (7). Here is no satire, but pure humour. The frogs have been elevated to the lofty place of art and the comparisons are so keen and penetrating that they provoke thought.

The song of Śiśu in the ninth book (9.112). is another beautiful case of humour in a light and sporting vein. He is pressing out the *soma* juice and a variety of thoughts crops in his brain. He begins to generalise what he thinks. "The ways of men are diverse, and all of us have a variety of thoughts". Then suddenly the figure of the priest appears before him in his visions. The priest longs to find out the worshipper, while the constructor of buildings has to seek for the ruind buildings : The docter can go after the maimed. His father, as if he has found him out so in actual life, is reported to be a physician, The carpenter goes after the wealthy one with plants, feathers and stones. He has summed up the human life.

Indra is reported to be saying in one place that he will divide the riches of his enmey with the women, all without a fight (10 27.10). The fate of the weak allies is rich in humour. They had to change their sex after all. Just a few lines below (10.27.12). we read that "many a maid is pleasing to the suitor who would gladly marry her for her riches ; but if she is both good and beautiful, she finds a friend for hereself too soon". One has to offer a dowry only when his daughter has defective limbs or improper form. Then the presence of the dowry will make her appear beautiful.

At another place the poets tell us that they will ally themselves with princes, and obtain possessions by their own exertion (10.42,10). If they can attain riches like that, no one finds the necessity of an alliance with the princes, who are denied the spoiles. Bhiṣag Ātharvaṇa's monologue about the herbs has a lively atmosphere of humour. He conceives of the plants as "born three ages earlier than the Gods" (10.97·1), like an innocent man he prostrates before them and speaks out that they shall be the winners of cattle if they can regian for him the sick one (10.97.5). But the following verse reveals that this is a pretence pure and simple. The colloquy of the plants and their promise at the end of the poem is in a glorious vein of humour.

In the famous dialogue between Viśvāmitra and the rivers there is a humorous situation. He requests them to stay a while at his friendly request and let him speak and pass. But they tell him that Indra dug the channels and smote Vṛtra, thus letting loose the waters and ordering their course. And as they are commanded by Indra and Savitar, they cannot linger. Suddenly the sage catches the clue and begins to extol Indra (7).

Vṛṣākapi is eager to offer a sacrifice to Indra consisting of a slain wild ass which he has found somewhere, a dresser, a knife, a pan, and a waggon load of wood ! (10.86.18).

Purūravas is deeply agitated as to how his son would take up the father's tale of woe, and whether he will weep when he knows the story (10.95.12). Urvaśī coolly replies that she will console him when his tears fall. (10.95.13). Here is grim humour.

There is a bargain about Indra in the fourth book (4.24), where Indra is said to have uttered these lines.—

'He bid a small price for a thing of value. I was content, returning, still unpurchased. He heightened not his insufficient offer. Simple and clever both milk out the udder'. The shrewd seller and the needy buyer make as much fuss as possible in the bargain. The price to be paid for the buying of Indra is only ten cows, but Indra is returnable after the slaying of Vṛtra !

We have stray cases of profound humour in the text and they can be collected without comment.—

'Many a woman is more firm and better than the man who turns away from the Gods., She who discerns the weak and worn, the man who thirsts and is in want : she sets her mind upon the gods. And yet full many a one, unpraised, mean niggard, is entitled man : only as regards the fine to be paid for man—slaughter, either by him or for him, can be accounted a man". (5.61.6.8). "The mind of woman brooks not discipline, her intellect hath little weight" (8.33.17). "When a man's daughter is blind, knowing it who will be angry with her for blindness ?" "Which of the two that will pour his anger on him—is it the man who leads her home, or he who loves her ? How many maid is pleasing to the suitor who would gladly marry for her splendid riches. If the girl be both good and fair, she finds herself a friend among men" (10.27.-11,12) "With women there can be no lasting friendship ; hearts of hyenas are the hearts of women" (10.95.15).

Karuṇa.

Karuṇa is based on śoka or pathos. It is caused by iṣṭanāśa and aniṣṭāptī. The sentiment of pathos is closely intertwined with śṛngāra in the dialogue between Purūravas and Urvaśī (10.95). The hero is really in a pathetic situation as he has lost his beloved. He is one the verge of committing suicide and in a fit of desperation he prefers to become a prey to the ravening wolves. The dialogue opens with a pathetic statement and a heartrending appeal of Purūravas ; and the sentiment is sustained throughout.

The appeal of Yamī to Yama (10.10) is pathetic and frantic at the same time. But it is acase of Rasābhāsa whence her love refuses to move us. There is again pathos in Agastya, when he tries to conciliate Indra who grew angry with the Maruts. (1.165'170,171).

Some of the songs addressed to Varuṇa and Rudra have a touch of pathos in them. The devotee sincerely requests them not to be angry. There is a touch of genuine pathos here—

> "*Mā tvā Kudra cukrudhāmā namobhir,*
> *mā dusṭutī Vrṣabha mā sahūtī*" (2.33.4).
> "*Kim āga āsa Varūṇa jyeṣṭham,*
> *Yat stotāram jighāṁsasi sakhāyam.*" (7.86 4).

Mo ṣu Varuṇa mṛnmayam
gṛham rājann aham gamun
mṛlā sukṣatra mṛlaya.'. (7.89.1).

These and smilar passges assure a lofty place to the sentiment of pathos, which is characterised in Ṛgveda by sincerity and a rare depth of thought and feeling.

Raudra aud Vīra.

Raudra is based and Krodha. There are two contending parties, the victor and the vanquished. Battle and surprise give life to this sentiment and the action is swift as lightning. Vīra or herosion is based on Utsāha or enthusiasm. There is an impulse and inner urge to fight and come out successfully. Here the hero seeks certain friends who help him ; and at times he has to free the foes that hide themselves.

The text of Ṛgveda is full to the brim with these two sentiments. Indra is the chief martial hero, who quelled numerous foes, chief of whom are Vṛtra and Vala. When Paṇīs stole the cows and hid them in a cave. Saramā was sent to trace the hiding place. In his valorous deeds Indra was greatly assisted by Bṛhaspati and the Maruts. Throughout when the occasion demanded, these sentiments were developed systematically. When ones Indra was feeling lazy to fight he was instigated by passages like "Kim muṣkavān baddha āsate". Even the women took part in these heroic enterprises. And we hear Indrāṇī saying :

"*Utāham asmi vīriṇīndrapatnī*
Marut-sakhā." (10.86.9).

The marital ballads that treat of the preparations for battle are a rich compendium of these sentiments.

The hero in Ṛgveda, is something like a superman who is venerated and respected. The poets longed for heroic children, and in their phraseology Vīra means a son.

"*Unno vīrān arpaya bheṣajebhiḥ*". (2.33).

The hero is raised to the status of a divinity.

Bhayānaka and Bīdhatsa.

The sentiment of Bhayānaka is based on fear. The various phenomena that result from fear are to be protrayed and developed systematically. The Ṛgvedic poet had very little to fear. Hence we do not hear much of this sentiment in the text. While Raudra and Vīra have gone to perefection, this sentiment has only been noticed. The poet exhibits his pity and fear towards Uṣas, for the Sun will come soon and scorch her like a theif. To a certain extent, this sentiment is traceable to Agni in his flight (10.51) and to the Paṇis when they saw Saramā approach them (10.108). Thus Bhayānaka has been carefully given over to the party about to be vanquished.

Bibhatsa is based on Jugupsā and it exists when a thing is to be detested. But for the Ṛgvedic poets everytning in this universe is noble and beautiful. They have systematically eschewed the problem of evil, for they have not felt its existence. As such Bibhatsa is strikingly absent in text ; yet this sentiment appears in two or three places regarding the flight of the enemies. Again when it is said that the Ṛbhus divided into four the *camasa* eup made by Tvaṣṭar. Tvaṣṭer hid himself among dames, we have a case of Bibhatsa. Tvaṣṭar's manliness was gone, for his supremacy in art was challenged successfully.

Adbhuta.

Adbhuta is based gpon Vismaya or surprise. Whenever greatness or a power is to be developed and manifested the poets take resort to this sentiment. Herein we can catalogue all the miracles performed by the Aśvins and Indra. There is an element of wonder in the poets' narration.

Besides this, the nature and the abode of the gods was another cause of surprise. The loftiest place of Viṣṇu is laid as it were an eye in heaven ; his station is most sublime, and the ever vigilont singers, lover of holy song, light it up. (1.22-20.21). The immortal and deathless place where Soma has to place the singer is another case of astonishment (9.113.7.11).

The ballad of Apālā (8.80) is womon entirely round this sentiment. She came to the stream to carry a pitcher-full of water. But she was surprised to see the Soma plant nearby. And as she had no pressing stones with her, she pressed it with her teeth and invoked Indra, who immediately appeared before her. Finally we are told that Indra gave her sun-like skin.

"Keśins, we are told, drank poison along with Rudra—

> "*Keśī viṣasya pātreṇa*
> *Yad rudreṇāpibat saha,*" (10.136).

They did so, simply because they wanted to be proficient in spiritual affairs. This is a piece of astonishment and surprise.

A jubilant tone of surprise and joy was expressed by Indrāṇī who wa· to employ the herbs to control her husband. Bhisag Ātharvaṇa's monologue with the herbs reveals to us still another psychological phase of the sentiment of astonishment.

Śānta.

Śānta is based on Śama and a philosophical import. It is employed to develop a purely spiritual outlook. The philosophical hymns and the riddle ballads are a glowing list of, and illustration for this sentiment. The mystical reptures of this poets, and their transcedental experiences speak of the existence of Śānta as the fundamental and ultimate sentiment. Its very nature is a sort of effulgence (jyoti), which the seers attributed to the higest divinity, and which they longed to obtain—"Aganma jyotir avidāma svargam." It assures immortaiity (9.113.7-11). It is always apprehended by the wise—"Sadā Paśyanti Sūrayoḥ" (1.22.20).

Thus it can be made out that the Ṛgved'c poets were well aware of all the different types of sentiments. It is impossible to say whether they actually had any such clear cut distinctions.

But from the treatment they have bequeathed to us in their works, we can confidently say that they had a knowledge of the sentiments, and knew how to develop them.

Ṣṛṅgāra, Vīra. Karuṇa and Śānta have been well developed in the text and we constantly come across passages where the poets some to think that Śānta is the ultimate state of human experience. An acquaintance with the sentiments in their generic aspects and a treatment of these is enough evidence to prove that they had a particular theory of Rasa.

The text of the Ṛgveda is primarily lyrical ; and a lyric is always spun around a single emotion that is well sustained. Hence there is no possibility to know the intricacies and the subtleties of these sentiments in the text of Ṛgveda.

Yet they knew how to combine certrin Rasas harmoniously. Thus they fused Śṛṅgāra and Karuṇa with an intermixture of Hāsya.

Consistent with their theories of Poetry and Aar,* the Ṛgvedc poets had a systematic theory of Rasa and of Dhavni. These may not be entirely similar to those of the later day rhetoricians. But in essence they are identical.

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1. Vide 'The Ṛgvedic Theory of Poetry' and 'Theory of Metre' published in the proceedings of the Oriental Conference, Benares Session.

CHAPTER SIXTEEN

THE ṚGVEDIC POETIC SPIRIT

1. It is generally held that with Bharata the theory of rasa as the soul of poetry came into existence or at least into vogue. Ānanda-vardhana is modest enough to declare that the dhvani theory had a great antiquity and that he was only attempting a reorientation of that thought.[1] For the first time in the history of Indian Aesthetics Jagannātha, the greatest Aesthetician, suggestively left the idea that the Upaniṣadic passage, "Raso vai saḥ", refers to the rasa theory in that the "kāvya rasa" is the same as "bhagnāvaraṇā cit".[2] The modern sanskritists were reluctant to admit of this explanation of Jagannātha ;[3] and at the same time they carry the import of rasa and dhvani into the nonsecular fields of experience.

Many aesthetic ideas of the Ṛgvedic age crept into the fold of Pūrva Mīmāṁsā where they acquired an unwarranted ritualistic colour. From what has been said elsewhere and from what follows, it is also clear that the Ṛgveda is the representative not only of the manifold activities of a great culture and civilisation, but also of the entire Vedic literature. Keeping in mind these two important conclusions we have to approach the Upaniṣads which speak of Brahman as "sat",

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1. Kāvyasyātmā dhvaniriti budhair yaḥ samāmnātapūrvaḥ (Dhvanyāloka 1.1.). cf. Kāvyasyātmā sa evārthas tathā cādi kaveḥ purā (Dhvanyāloka .5).
2. Rasagaṅgādhara.
3. See for example Dr. A. Sankaran's Thesis on Rasa and Dhvani (Madras).

"cit" and "ānanda". One can understand how "sat" and "cit" find a place in a philosophic interpretation of the universe. "Sat" as such refers to Existence (metaphysics) and ethics (social and political Life). "Cit" refers to consciousness, knowledge, Thought, Reality. But the concept of "ānanda" belongs to the realm of beauty, of Aesthetics This evidently shows that to the Upaniṣadic mind, the Absolute is revealed in fine arts, religion and philosophy. These three, viz., beauty, goodness and truth, constitute the higher experiences, or the experience of the Absolute. Consequently when the Upaniṣads speak of Brahman as 'rasa', a glance at the relevant context in Taittirīya dispels our doubts There are given proofs for the existence of Brahman. One important proof is the inexplicable bliss we experience in aesthetic contemplation. This is said to be 'rasa' giving ānanda, for it flows ; it is natural or spontaneous ; it is a dynamic state of existence. The transport one has in aesthetic contemplation is transcendental ; and, hence, it is both bliss and knowledge, the "lalita vijñāna" of Kālidāsa Hence it is that Abhinavagupta made a systematic analysis of the aesthetic experience or rasānubhūti only to bring it again on a per with religion and philosophy. And Jagannātha only took it to its logical conclusion and gave once again the true and the correct interpretation of the Upaniṣadic passage.

The Upaniṣads declare that the experience of the Absolute is one of bliss. This bliss reveals itself in Sāma gāna as we are told in Taittirīya—"Sama gāyann āste". Gāna or music is one of the fine arts, and poetry is all inclusive of the fine arts. The very fact that the Ṛgvedic poet named their basic metre Gāyatrī itself reveals that rhythm, harmony and melody are the fundamental principles of poetry· And again the fact that Ṛgveda is set to music and in this transformation it is called Sāmaveda, is proof conclusive for the out and out aesthetic nature of Ṛgveda. To the Ṛgvedic mind aesthetic is the unifying principle of religion and philosophy, goodness and turth.

And when the Upaniṣads speak of rasa in the singular, the modren critic is reluctant to interpret it in the language of aesthetics; for according to him there are at least eights or aine rasas. It is certain that Bharata speaks categorically of eight rasas, and some redactions of the Nāṭya Śāstra add the ninth, śānta. Kālidāsa observes that according to Bharata there are only eight rasas.[1] Abhinavagupta speaks of śānta as the "mahārasa" in the singular ;[2] it is the great, the only rasa. To him Śiva is "rasa-mātra mūrti".[3] Even Bharata observes, at least in those redactions that add the śānta :

> "*Svam svam nimittam āsādya*
> *śantad bhāvaḥ pravartate*
> *Punar nimittāpāye tu*
> *śānta evopalīyate*".

These lines prove that according to Bharata too there is only one rasa ; and that is śānta. The other rasas are its transformations, more or less as the world is said to be a transformation (vivarta) in Advaita Vedānta. The Upaniṣads, therefore, speak of Brahman as rasa, thereby meaning sānta, for the Absolute is also said to be "śāntam śivam sundaram". And the Ṛgveda, if it is really a representative collection of the Vedic literature, which it really is, should contain these theories.

2. The inductive method of enquiry can help us in enunciating the Ṛgvedic theory of rasa, as it did in giving an exposition to the other aesthetic theories of Ṛgveda. To begin with there is śṛṅgāra or the sentiment of love. We have some

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1. Muninā bharatena yaḥ prayogo, bhavatīṣvaṣṭarasāśrayo nibaddhaḥ (Vikramorvaśīyam, 2.17).
2. Abhinava Bhāratī, I. 269. (G.O.S Go. XXXVI, 2nd edition)
3. Sthāyī prabuddha hṛdaye vyabhicāri bhūtaḥ
   Kāmākulāsu janatāsu mahānubhāvaḥ
   Antar vibhāva viṣayo rasa mātra mūrtiḥ
   Srīmān prasannahṛdayo stu mama triṇetraḥ.
   (A. Bharati, I. 342)

lyrics, ballads and dramatic fragments that develop this sentiment.

The sentiment of śṛṅgāra requires primarily an "ālambana vibhāva" and an "uddīpana vibhāva". A love and beloved are absolutely essential. They should be human beings, or they should at least portray the human affections. The ballads of Juhū (10.109), Ghoṣā (10-39,40), and Apālā (8.80) reveal how the sentiment for its fulfilment or consummation requires a lover of an equal status, so that there can be no 'ratyābhāsa'. As Ghoṣā observes, "youth should rest within the chambers of the bride and, hence, she should marry and beget children.' (10.40.11-13). That is, śṛṅgāra is to be conceived of not as conductive to preyas, but only to śreyas. Love is to be, in other words, spiritualised. But this can arise only out of the concept of beauty. Hence Bṛhaspati had to discard his ugly lady (10.109), Ghoṣā requested beauty from the Aśvins (10.39-40), and Īndra made Apālā beautiful (8.80.7). Cyavāna was restored to youth by the Aśvins (1.116.10 : 1.117.13). Consequently we find that youth and Beauty are absolutely essential for the development of śṛṅgāra ; and that śṛṅgāra finds its value and destiny only its being spiritualised.

The ballad of Mudgalāni (10.102), brings before us the importance of an ālambana vibhāva and an uddīpana vibhāva. As long as she dib not fear any children, she was discarded by her husband and consequently he was considered a eunuch (vadhri) as far as love towards her was) oncerned (10.102.12). The love of Mudgalānī, therefore, tends to rasābhāsa since it is one sided. But she gained his love by helping him in winning back the cattle. Here we find that it is not only beauty of form that can generate love, but also beauty of skill, of adventure. True romantic spirit does not depened only on the external appearance. It is, as Agastya said, the unification on tapas and kāma that constitutes ture beauty that can engender spiritual love.

"Na mṛṣā ṣrāntam yad avanti devā
Viśvā it spṛdho, abhy aśnavāva
Jayāved atra śatanitham ājim

Yat saṃyañcā mithunāv abhy ajāva.
"*Nadasya mā rudhataḥ kāma āgann*
ita ājāto amutaḥ kutaś cit". (1.179.3,4)

Hence it is that Kālidāsa describes Śiva as "naiṣṭhika sundaraḥ".[1]

And yet the tragedy of love is such that every heroine begins to believe in her beauty. Thus does Indrāṇī observe :

"*Priyā taṣṭāni me kapir vyaktā vyadūduṣat*
Śironv asya rāviṣam na sugam duṣkṛte bhuvat", (10.86.5)

The ape has spolied the beauty of all things that were her joy, She is proud of her voluptuous charms :

"*Na mat strī subha sattarā na suyāśutarā bhuvat*
na mat prati cyavīyāsī na sakthy udyamīyasī". (10.86.6).

'No dame has ampler charms than Indrāṇī, or greater wealth of love's details ; none with more ardour offers all her beautv to her lord's embrace.' In the same way Lopāmudrā speaks of the beauty of her form :

"*Pūrvīr aham śaradaḥ śaśramāṇā*
doṣā vastor uṣaso jarayantīḥ
mināti śriyam jarimā tanūnām
apy ū nu patnīr vrṣaṇo jagamyuḥ." (1.179.1)

'She has toiled and laboured at night and morn through many age-inducing dawns, through many autumns. Old age impairs the beauty of their bodies ; and hence let husbands still come near unto their spouses'. Of a similar nature is the famous line,

'*Jāyeva patsya uśatī suvāsāḥ.*' (10.71.4 etc).

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[1] "Agūḍhasadbhāvam itīngitajñayā
Nivedito naiṣṭhikasundarastayā" (Kumārasambhavam p. 5.62),

Coming to the actual conception of śṛṅgāra rasa in Ṛgveda, we have to note Yama-Yamī saṁvāda (10.10), Agastya Lopāmudrā-saṁvāda (1.179), and Urvaśi-Purūravas saṁvāda (10.95). Yamī approaches her brother Yama and it is carnal lust that privails here. The ethical and the spiritual aspects are ignored by her,[1] though Yama invokes them.[2] Consequently he shuns her away. This is not only a pure case of rasābhāsa, but also an exposition of the physical aspect of love ; love that is carnal or sensuous is no ture śṛṅgāra. Yamī takes her stand on her conscience too. But the vital chord of love can be touched only with the ethical and the spiritual fervour. And yet Yamī, though in a misdirected way, reveals that ture love implies the object surrender of the person to the object he or she loves intensely".[3]

Lopāmudrā approaches her lord, Agastya, with the sentiment of love (1.179.1,2). She realises that her husband is engaged in penances. At the same time she feels that her beauty is wasted away. Surprisingly enough does she understand that love and duty or penance (tapas) do not come into conflict with one another, for they have their respective spheres of activity. Hence it is that the ancient seers who were the legislators of human will and action, begot progeny ; and yet they did not violate their vow of continence.[4] Agastya too at last realises that tapas or duty has its significance only when it is united in a synthetic way with love. Thus what Yamī could not realise, that did Lopāmudrā experience, for the former severed the relation between tapas and kāma.

In the third dialogue (10.95), it is Purūravas that acts the part of Yamī and Lopāmudrā. The woman he loved eluded him for she represents the stage where love is idealised and

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1. She 10.10.3,5,7,11,13.
2. See 10.10,2,8,10,12,14.
3. Cf. "Adya prabhṛty avanatāṅgi tavāsmi dāsaḥ" (Kumāra sambhava 5.86). But Śiva's surrender is unlike Yamī's in that his is spiritual.
4. Ṛgv. 1.179.2.

transformed into beauty. spirit, immortality. Though Purūravas seems to be infatuated by her appearance, he longs for intellectual companionship :

> "*Haye, jāye, manasā tiṣṭha ghore*
> *vacāṁsi miśrā kṛṇavāvahai nu*
> *na nau mantrā anuditāsa ete*
> *mayaskare paratare canāhan*". (10.95.1)

His consort should stay and wait in earnest so that they might convesrse ; for their past reveals that they were happy only when they conversed. Like Shelley's skylark, he loved and 'never knew love's sad satiety', for she is like the first of the dawns and like the wind (10.95.2). The spirit of love know no satiety. The accepted his love (10.95.4), but coldly did she receive his caresses since he desired only to be the lord of her body :

> "*uta sma me' vyatyai pṛṇāsi*
> *Purūravo' nu te ketnm āyam*
> *Rājā me vira tauvas tad āsīḥ*". (10.95.5)

It is this carnal element that made the nymphs fly from him like scared snakes and the chariot horses (10.95.8). Like swans they show the beauty of their bodies ; and like horses in play they bite and nibble (10.95.9). At last he begins to realise that true love is something spiritual, and that its fruition lies in the child who alone can bring to view the spiritual factor (10.95.12.13). He becomes penitent and pathetic (10.95.14). Urvaśi had to leave him because he attempted to finitise or mortalise the immortal concepts of love and beauty (10.95.11,-16). He was promised happiness only when he begins to realise that love should be purified by piety (10.95.17).

Here we find the best conception of the sentiment of śṛṅgāra in ethical and spiritual terms. Śṛṅgara like any other rasa, cannot be experienced only in terms of mind. It requires the physical counterpart. That is, rasa as such is psychophysical as

Abhinavagupta would say.[1] The vibhāvas and the anubhāvas are there ; and these are aided by the motions so strongly that the sthāyī is developed. As a result the sentiment of śṛṅgāra manifests itself gradually. In this it undergoes spiritual transformation, and thus is realised the synthesis of tapas and kāma. This relation is brought about only by a conflict like the one which is faced by the characters in these three famous dialogues. Consequently prior to the conflict the sentiment is predominatly based on the physical aspect. With the conflict it begins to acquire a spiritual status. Thus śṛṅgāra has to pass through inner purifications before it is morally and spiritually ennobled.

3. The second sentimate is humour or hāsya. Many a western Vedic scholar has denied this sentiment to the Ṛgveda. But the text of Ṛgveda gives the lie direct to this based opinion. In the classical literature humour is generally confined to the Vidūṣaka or to simple mimicry. Here the sanskrit poets and dramatists have been led into a gross error. A close study of Kālidāsa's works will reveal that there is rich humour in Purūravas of the fourth act, and Duṣyanta of the sixth acts This humour represents an attitude of the mind ; and hence it is an essential element of the human personality.

Despite Bharata's difinition,[2] humour does not lie in pure mimicry. Bharata himself observes that hāsya is the imitation or the product of śṛṅgāra.[3] This implies that in hāsya too there is some essential element similar to śṛṅgāra. In love, the sentiment is felt and this awareness should be absent in humour. Thus in humour we should expect a suppressed śṛṅgāra.

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[1] Śṛṅgārābhivyaktiheta sukumāre caturvidhepy abhinaye Yojite madhuramantharavalanā vartanābhrūkṣepa-kaṭākṣādinā vinā śṛṅgārarasāsvādasya nāmāpi na sambhavati'.

(Abhinava Bhārati, I.22).

[2] Paraceṣṭānukaraṇa (Nāṭya Śāstra, 7.16).

[3] Śṛṅgāräddhi bhaveddhāsyaḥ (N.S. 6.44). "Śṛṅgārānukṛtir yātu sa hāsyastu parikīrtitaḥ". (N.S. 6,45),

Besides the individual does not know that this śṛṅgāra is suppressed in him, and that he is groping after it. Consequently he may at times love himself. It is such a hāsya that is portrayed in Śakāra in Mṛcchakaṭika.

In humour, therefore, we dissociate the individual from his supposed context; aad we observe the naked fact as such. This fact or reality, when it is made objective, it makes one realise what he In reality is. In this realisation humility takes the place of fear and respect. Thus as a philosopher put it, truth itself is humour; for in daily life we always associate the substantive with its adjective. In actuality the substantive does not require this abjective and therefore, it is purified. Hence we are told that "truth is stranger than fiction.

The purpose of humonr does not lie in pointing out a defect, in criticising anything, in mocking at it, in an impropriety or anaucitya. for a rasa requires aucitya.[1] It is the representation of a bare fact as a fact. It sets thing in their true perspective. It is such a hāsya that one comes across in Ṛgveda. It is intellectual. Of course the Ṛgvedic poets were conscious of the lower type of humour also. This lower one points out a weakness or a defect, satirises it, contrasts it and reveals the glaring absurdity.

One poet observes; "wake up the generous donors; let misers sleep unawakened" (1.124.10). The same thought occurs again in another song to the dawns, where the poet observes: "the wealthy dawns urge the liberal donors to present their riches; let the misers sleep unawakened in the midst of the unlighted depths of darkness" (4.51.3). In the songs addressed exclusively to dakṣiṇā (10,107 3 etc) a similar idea is noticeable. Since they want only the generous one, they will let the sleeping dogs lie. This type of humour is frivolous add highly sarcastic. There is a toucth of bitterness,

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[1] Anaucityādṛte nānyad rasabhaṅgasya kāraṇam".
(Dhvanyāloka, p. 145).

Indra is reported to have said that he will divide the riches of enemy with the women, all without a fight (10,27,10). The weak allies are treated as women ; and this was the actual state of affairs in India for a good number of years. But the humour here lies in anticipating that state, An another place a poet observes that the seers will ally themselves with princes, and obtain possessions by their own exertion (10.42.10). It they can attain riches like that no one finds the necessity of an alliance with the princes, who are denied the spoils. Here the present is wilfully ignored.

In the famous dialogue between Viśvāmitra and the rivers (3,33) we observe that the seer requests the rivers to stay a while so that he can converse and cross the waters. But they inform him that they cannot tarry as they are comanded by Indra and Savitar. The sage had an intuitive realisation of Savitar, especially in (3.62.10) ; and he, therefore, catches the clue and begins to praise Indra (3.33.7). This makes the rivers yield to his request. Here we find how a situation is exploited simply because the seer had a better psychological understanding. The poets observe ; "If the Gods were to be mortals and the singer an Immortal, then the hymner will never be loathed like a wild beast in pasture and will not follow the path of Yama" (1,38), "If the poet were the single sovran of all wealth like Indra, then his worshipper should be rich, he would gladly strengthen and enrich the sage" (8,14,1,2)". If Agni were the mortal while the seer were the immortal, he will not give up Agni to calumny and misery, for his worshipper should feel no hunger, no distress and no sin" (8 19.25,26). The passages like these reveal the helplessness of the Gods. This a a rich contrast and a fine hit at the weakness of these deities. Here is humour based on a contrast implying a weakness.

Vṛṣākapi is eager to offer a sacrifice to Indra consisting of a slain wild ass which he has found somewhere, a dresser, a knife, a pan, and a waggon load of wood (10.86.18). Here humour is based on incongruity and impropriety. The selling of Indra

(4.24), for ten cows, brings out humour based on the contrast between the shrewd seller and the needy buyuer.

Suppressed śṛṅgāra provides humour in the dialogue between Urvaṣī and Purūravas. The hero says that he is deeply agitated as to how his son would take up the father's tale of woe ; whether he would weep if he knows the story (10.95.12). Urvaśī replies in a grim and cool way that she will console him when his tears fall (10.95.13) ; for she knows only too will that purūravas is not so much worried about the fate of his son, as he is about losing her. Here he conceals his motive and pretends to act in a lofty way.

There are certain statements of fact which are so naked and shorn of their contexts that they provide humour by making us reflect upon the way of the world. "Many a maid is pleasing to the suitor who would gladly marry her for her riches ; but if she is both good and beautiful, she finds a friend for herself too soon" (10.27.12). One has to offer dowry only when his daughter has defective limbs or when she is not beautiful. The dowry will then make her look beautiful. Thus to conceive of beauty as residing in an external possession is to conceive it falsely and improperly. The fact that people fail to understand the true value of beauty, is humorous since every one talks of beauty without knowing anything about the nature of the beautiful.

Many a woman is more firm and better than the man who turns away from the Gods. She who discerns the weak and the worn, the man who thirsts and is in want ; she sets her mind upon the Gods. And yet full many a one, unpraised, mean and niggard, is called man ; only as regards the fine to be paid for man-slaughter, either by him, or for him can he be accounted a man" (5.61.6-8). "The mind of woman brooks not discipline; her intellect hath little weight" (8.33.17). "When a man's daughter is blind, knowing it who will be angry with her for her blindness ? One leads her homewards, and another loves her ; which of them will pour his anger on him"? (10 27,11). "With women there can be no lasting friendship ; hearts of hyenes are the hearts of women" (10.95.15). These passages bring before us the nature of certain facts which are too painful, for they seem to be true on a close examination. The purpose of humour lies in enabling us to reaalīse the true state of things even painfully, so that we might live better and understand better.

Bhiṣag Ātharvaṇa's monologue of the herbs (10.97) has a lively atmosphere of humour. He conceives the plants as "born three ages earlier than Gods" (19.97.1). Like an innocent man he prostrates before them and speaks out that the they shall be the winners of cattle if they can regain for him the sick one (10.97.5). This is a pretence pure and simple.[1] The colloquy of the plants and their promise at the end is in a glorious vein of rich and profound humour. Here we have humour for the sake of humour. It is a make-believe, a child's innocent, but sweet, garden of pure delight. This is the truly aesthetic humour built around fancy and imagination.

Vasiṣṭha's song to the Frog's (7.103) is a classic by itself in the realm of poetic humour. It is not a satire, nor is it a spell; it is neither a song of sarcasm, nor of light frivolity. Just like the Brāhmaṇas who begin to utter ths sacred texts after keeping silence for a long time as a vow, so do the frogs after being inspired by Parjanya (7.103.1). Their music comes forth in a concert like the bellowings of the cows (7.103.3). One repeats the other's language, as the master and the pupil do the sacred text (7 103.5). As they converse their limbs expand in direct proportion to the degree of this oratory. The frogs sitting around the pool are like the priests around the vessel in atirātra (7.103.7). Here the humour does not so much lie as in comparing the priests unfavourably, but only in elevating the frogs to a lofty place in the aesthetic universee. The keen and penetrating comparisons really bring to light the prevaīling make-believe attitude in ritualism and nature alike. Man and nature are tuned to one another. This is the naked fact.

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[1] Cf. 10,97.6

The song of Śiśu in the ninth book (9.112) is another beautiful case of humour ; for it analyses human life and presents reality as it is. This critical analysis reveals the contradictions in human life. And the sentiment of humour finds its consummation when the poet says that despite the diversity of the occupations human beings are united in their conception of religion. "The ways of men are diverse, and all of us have a variety of thoughts". Suddenly the image of the priest dawns before his mind and he observes : 'the priest longs to find out the worshipper, while the architect seeks the ruined buildings the doctor goes after the maimed, and the wife approaches her lover', As though he found his father actually going after the maimed, he describes his father as a physician. He sums up his analysis of human life.

Thus we find that humour had an important place in the poetic outlook of the seers of Ṛgveda. Humour has been developed in all its phase, contrast, incongruity, impropriety, ludicrousness, want of cogency, make-believe, suppressed hunger for love, and analysis of human life—all these constitute the sources of humour as far as Ṛgveda is concerned. This Ṛgvedic humour embraces a very wide range, a range which appears to be coextensive with human life itself. It is here that the vedic poet has struck the chord of aesthetics.

4. The sentiment of karuṇa is evidently the development of śoka or pathos. It is sometimes the result of rudra ; and at times it becomes undistinguishable from śṛṅgāra for in all such cases the latter becomes the soul of karuṇa as in the case of rativilāpa in Kālidāsa's Kumārasambhava. But even this vilāpa of Rati is brought about by the raudra of Śiva. Karuṇa is a sympathetic understanding of human life.

In the conversation between Agastya. Indra and the Martus (1.165.170.171), we find this sentiment being evoked in the character of the Maruts who are at first denied a place by Indra, The character of Yamī (10.10) turns out to be pathetic, but it fails to evoke this sentiment as there is neither a proper cause for indignation, nor a similarity with the proper love. Vṛṣākapi

(10.86) becomes pathetic as he is ejected by step mother and left uncared for by his father who had to bow down to the wishes of Indrāṇī. The penitant gambler (10.34) becomes pathetic and he, therefore, touches the vital chords of the human heart Purūravas (10.95) leads himself into a pathetic situation as he has not only lost his beloved, but his beloved is even cold and indifferent towards him. He is on the verge of committing suicide, and in a fit of desperation he prefers to become a pray to the ravenous wolves. Even the very opening of the dialouge strikes the note of pathos by revealing the inestimable loss faced by the hero. This sentiment is sustained throughout.

In all these cases we have pathos resulting from an unusual suffering. It is a typical mental attitude arising out of some inherent drawback in the characters. The environment is responsible for this and consequently their is something tragic in this suffering. But as the trilogy depicting the flight of Agni (10.51-53) reveals, as the last verses of Urvaśī saṁvāda (10.95.16.17) point out, and as the character of Agastya (1.179) emphasises, this pathos arises out of an inward conflict, a conflict between two values of life. Hence this pathos is truly sublime; and in the spectator there arise pity and fear. The character of Purūravas centres round the conflict between the moral law and the divine law. So do those of Agastya and Agni. Here we share the hero's suffering and we are afraid of the relentless hand of destiny. But unlike the Greek mind, the Vedic poet realised that the conflict can be resolved by harmonising the conflicting values. The synthesis is achieved by assigning the proper contexts to the respective forces. Here we have not only the "citta vikṣepa, but also "citta unnayana"—the purgation and the ennobling of the emotions. Pathos can be complete only when these two take place, for as Abhinavagupta interprets, this is the meaning of drama or "krīḍanīyaka".[1]

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[1] Krīḍyate cittam vikṣipyate yena...
Cittam ceto amutaśca nīyamānam mārge api viniyojyate
(A. Bhāratī. I. 10).

Besides these is a different type of pathos arising out of fear out of the sacred awe. Some of the songs addressed to Rudra and Varuṇa are based upon this type of pathos. For example :

> "*Mā tvā rudra cukrudhāmā namobhir*
> *mā duṣṭutī vṛṣabha mā s hūtī*" (2.33.4);
> "*kīm āga āsa varuṇa jyeṣṭham*
> *yat stotāram jighāṁsasi sakhāyam*" (7.86.4);
> "*Mo ṣu varuṇa mṛnmayam*
> *gṛham rājann aham gamam*
> *mṛlā sukṣatra mṛlaya*" (7.89.1) :

passages like these are significant in that assure a lofty place for duty, which in its turn tends to develop the personality. Duty is ennobled only when there is the realisation of the dependence of Man upon some spiritual power. This realisation develops character only when it touches the vital springs of action and herein the sentiment of pathos has a definite place. Pathos presupposes the searching of the soul and this issues in awe. Consequently this sentiment acquires a rare depth of thought and feeling and a nobler sincerity.

There is striking case of pathos in one of the songs addressed to Uṣas. Satyaśravas Ātreya observes :

> "*vyucchā duhitar divo mā ciram tanuthā apaḥ*
> *net tvā stenam yathạ̄ ripum tapāti sūro arciṣā*
> *sujāte aśva sūnrte*" (5.79.9) ;

Uṣas has stayed long over the eastern skies : and it is time for the sun to appear. The sun will not simply displace her. The sun, who is conceived poetically as her son, brother, and lover, will torture her with his rays. just as one punishes a thief. So the poet adds : "Let not the sun with fervent heat consume thee like a thief". He cannot afford to see such a glorious and ovely beauty eclipsed by the sun. Here we find an interesting case of pathos or karuṇa in the sympathetic understanding of, or insight into, things. This Pathetic Fallacy[1] interprets karuṇa as the sympathetic understanding of life : and this is its true significance.[2]

5. There are three sentiments called raudra, bhayānaka and bībhatsa. Of these raudra is based on krodha or anger. Battle and surprise provide occasions for the manifestation of this sentiment. The action is swift as lightning. This raudra is generally felt deeply in its consequences like the evoking of karuṇa. These effects are more aesthetic than raudra itself. The sentiment of bhayānaka is based on fear. The various phenomena that result from fear are to be portrayed and developed systematically. This fear might arise out of the sentiment of raudra met in the opponent. Raudra and bhayānaka generally give rise to certain undesirable and unpalatable consequences. These are conveniently called bībhatsa which is based on jugupsā. This exists when a thing is to be detested. As it is recognised by Bharata, bībhatsa arises from bhayānaka.[3]

The Ṛgvedic poet had very little to fear. Though he was at times moved to fear before Rudra and Varuṇa, yet even here he chose the path of love and friendship. He felt that all things are divinely beautiful ; and no devotee his any reason to be afraid of his God. He systematically eschewed the problem of sin and suffering. And hence, bhayānaka and bībhatsa, which in fact depened upon raudra and vīra are absent to a very great extent. Where the Ṛgvedie poet notices them, there we find him attributing these either to the impious or to the enemies of the God. Thus these which are no sentiments at all, have no significance at all in great art for the purpose of art is the gradual revelation or manifestation of the Spirit as beauty.

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[1] See Ruskin's "Modern Painters".

[2] This is the interpretation we have to adopt also in Bhavabhūti's theory of Karuṇa.

[3] "Bibhatsadarśanam yatra jneyaḥ sa tu bhayānakaḥ" (N.S. 6 46).

The poet exhibits his pity and fear towards Uṣas, for the sun will come soon and scorch her like a thief (5.79.9). To a certain extent, bhayānaka is traceable to Agni when he fled from duty and hid himself in the waters (10.51). So did the Paṇis have this sentiment as they saw Saramā approaching (10 108). Indra declares that after the fight his enemies will be, more or less a man, women (10.27.10); for , a man, a hero, should either die on the battle-field or come out victorious. This is a case of bībhatsa. When Ṛbhus divided in to four the camasa cup fashioned by Tvaṣṭar we are told that the latter hid himself among the dames. Tvaṣṭar's manliness is gone since his supremacy in art was successfully challenged. All these prove that the Ṛgvedic poet confined bhayānaka and bībhatsa only to the vanquished or to the guilty.

Bharata tells us that raudra too is not a noble sentiment ; for as Abhinavagupta interprets, the aesthetic experience of raudra is possible only to those who are tāmasika by nature.[1] Since the Rigvedic poets had a different temperament and a different attitude to life, they did not consider raudra and its two derivatives to be of any aesthetic value. Consequently, the aesthetic theory of Ṛgveda has little or no place for these three sentiments.

6. Vīra is the next important sentiment found in Ṛgveda. Vīra or the sentiment of valour is based as utsāha or enthusiasm. It purifies raudra being enlivened by the spiritual and the moral qualities ; or as Bharata puts it, it is "uttama prakṛtiḥ" (6.82). Therefore this is to be the essential quality of a hero in any plot. In Ṛgveda we hear many a time the request for heroes ; and in Rigvedic terminology vīra and son are convertible terms. The purpose of life is fulfilled only when one is a hero.

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[1] Krodhe ca hṛdayasṁvādas tāmasaprakṛtīnām eva sāmājikānāmiti dānavādisadṛśāstanmayībhūtā evānyāyakārivī: ṣayam krodhamāsvādayantīti na kīncid avadyam. (A. Bhāratī, I. 323).

The text of Ṛgveda full to the brim with this lofty sentiment ; for it narrates many a time the heroic exploits of Indra, the Maruts, the Aśvins, Bṛhaspati and other deities, besides, those of the human beings. As Vyāsa in Kirātārjunīya advised the Pāṇḍavas, physical strength or valour will be valuable only when it is permeated by the spiritual strength. That is, it does manifest itself in its spiritual fibre when the poets invoke the aid of the divinities in their battles. It is in this sense that the passage addressed to Rudra,

> "*Un no vīrān arpaya bheṣajebhiḥ*
> *bhiṣaktamam tvā bhiṣajām śṛṇomi*" (2.33.3)

is significant. The Maruts and Saramā assisted Indra in his manly conquests. So was Bṛhaspati by the Maruts especially. When Indra was feeling lazy to fight, he was instigated by passages like,

> "*Kim muṣkavān baddha āsate*".

The hero in Ṛgveda is smothing like a superman who is venerated and respected, and whose example is consciously emulated. The hero, in short, is raised to the status of a divinity. Even the woman took part in these heroic enterprises. We hear Indrāṇī declaring :

> "*Utāham asmi vtriṇīndrapatni marut sakhā*" (10.86.9).

She is vīrinī not only because she has heroes as her sons, but also because she herself is full of the heroic sentiment.

The marital ballads that treat of the preparations for battle and of the celebrations of victory from a rich compendium breathing this sentiment. The trilogy of sudāsas (7.18,33,83) celebrates the success of the king as he was aided by Vasiṣṭha. The sage "poured forth his prayers desiring to milk Indra like a cow in goodly pasture" (7.18.4). And "as the skilled priest clips grass enemies" (7.18.11.) Again we are told that the armies of Sudāsas looked to heaven, in the battlefield, like thirsty men (7.33.5). All this goes to prove that to the Ṛgvedic poet the sentiment of heroism becomes complete and self-sufficient only when it is spiritual.

The last four Ṛks of 10.103 provide a sort of exhortation to the troops on the eve of the battle. These are comparable to King Henry's famous speech in Shakespeare to his troops on the eve of Agincourt. These Ṛks attempt to infuse in the soldiers courage, spirit and a sense of honour. The song concludes with the lovey Ṛk[1]. :

> "*Pretā jayatā nara indro vaḥ śarma yacchatu*
> *ugrā vaḥ santu bāhavo 'nādhṛṣyā yathāsatha*",

The war song, 6.75, introduces yet another element in vīra rasa by emphasising the fact that it is not only manly and spiritual, but also romantic ; that is, it issues in dhīrodātta, dhīraśānta, and dhīralalita alike.

7. Adbhuta is based on vismaya or surprise, wonder. Whenever greatness or power is to be developed and manifested the poets take resort to this sentiment. The meeting of the noble and the divine beings, the realisation of the deeply felt desires, the intuitive apprehension of the spiritual reality behind the world of appearance—these are some of the factors that bring about adbhuta. As Viśvanātha held every aesthetic experience partakes of the nature of adbhuta because rasa itself is an "emergent evolute". It is a surprise in the sense that it makes us realise its sublimity. Hence the the truly sublime in art constitutes adbhuta.

All the miracles brought by Indra, Agni. Bṛhaspati, the Maruts and the Aśvins are fine examples of this sublimity. The loftiest place of Viṣṇu is laid up as it were in Heaven ; his station is most sublime, and the ever vigilant singers, lovers of holy song, light it up (1.22.20,21). The immortal and the deathless place to which Soma transports the individual is another case of the sublimc (9.113.7-11). There is sublimity in Vasiṣṭha's description of the place of Varuṇa (7.88), and in the birth of Vasiṣṭha himself (7.33). Rudra, the cosmic fire, invokes this sublimity many a time.

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[1] "Advance, O Heroes, win the day 1
May Indra be your sure defence
Exceeding mighty be your arms,
That none may wound or injure you." (10.103 13).

The Keśins, we are told, drank poison from the cup along with Rudra :

> "*Keśi viṣasya pātreṇa yad*
> *rudreṇāpibat saha*" (*10.136.7*).

To have the philosophic knowledge and to realise the Absolute they took to phiiosophic discipline. A similar feature appears in Vāmadeva's birth (4.18), the fight of the Śyena (4.26.27), and in Puruṣa-sūkta (10.90).

The ballad of Apālā (8-80) is woven entirely round this sentiment. She came to the stream to carry a pitcher-full of water. But she was surprised to see the Soma plant nearby ; and she had no pressing stones with her, she pressed the leaf with her teeth, and invoked Indra who appeared before her in an instant, for he was in love with her. Similar exploits are found in the episodes of Vyaṁśa, Ghoṣa (10.39,40), and Juhū (10.109). A jubilant tone of surprise and joy was expressed by Indrāṇī who was to employ the herbs to control her husband (10.169). Bhiṣag Ātharvaṇa's monologue on the herbs (10.97) reveals yet another phase of sublimity. And no hymn can surpass the sublimity of Hiraṇyagarbha (10.121) whose glory is revealed even in the Himālayas. That is, this sentiment of adbhuta revels on the one hand respect, sacred awe, and sublimity. On the other, it is too human in that the poet works out sublimity from the familiar. The sublime, therefore, is in our midst. It does not come from an unknown land : nor does it frighten us always. It only makes us realise what we are.

8. Finally there is the śānta rasa, which according to Bharata is based on śama being directed towards spiritual perfection or the *Summum Bounm* of life. It arises from true knowledge and from an apprehension of the real nature of

objects. It manifests itself in disipline, in spiritual training and in sympathetic and intuitive apprehension of the universe. This is one side of śanta. The philosophical hymns of Ṛgveda[1] are the glowing illustrations of this aspect of śānta. The mystical raptures of the seers, and their transcendental experience[2] speak of śānta as the fundamental and the ultimate sentiment. Its very nature is a sort of effulgence (jyoti), which the seere attributed to the highest divinity, and which they longed to obtain :

> "*Aganma jyotir avidāma devān*". (4.48.3.)

It assures Immortality (9.113.7-11). It is always apprehended by the wise—"Sadā paśyanti sūrayaḥ" (1.22.20). Therefore śānta according to the vedic poets is no other jyoti, light, spirit Absolute. It is, in short, tattvajñāna or jñāna itself.

But Bharata also informs us that śānta is the chief rasa out of which the other rasas sprang.[3] Śānta is the basis, the spring of action, the culmination or fulfilment of the other sentiments. And unless other sentiments lead to the experience of śānta, they have no reality and no value ; for as Abhinavagupta observes the sthāyī of śānta is Ātman itself.[4] Consequently the nature of aesthetic experience in all the rasas is the experience in all the rasas is the experience of śānta itself.[5]

The Ṛgvedic poets too had the same theory. Taking the sentiment of śṛṅgāra we note that Agastya achieves the unifica-

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1. Ṛgv. I. 164 ; X, 71, 72, 81, 82, 90, 121, 129, 136, 151, 190, 191 etc.
2. Rgv. 1.22;9.113 etc.
3. Nātyā śāstra; 6.107,108.
4. Abhinava Bhāratī, I. 336—"Tenātmaiva jñānānandādi viśuddha dharma yogi-parikalpita-viṣayopabhgo rahito tra sthāyī".
5. Ibid, I.340—"Tatra sarva rasānām śānta prāya evāsvādo no viṣayebhyo vipari-vṛttyā".

tion of tapas and kāma : while Purūravas is shown the "Pathway to Reality" through love purified by piety. This harmony or synthesis between tapas and kāma, piety and love is the unity of jñāna and ānanda which is the definition of śānta. Thus śṛṅgāra culminates and fulfils itself in śānta.

Hāsya rasa was adopted in the analysis of human life and thought only to discover the naked reality and truth. This truth is śānta. In karuṇa the Ṛgvedic poet showed not only the purgation of the emotions (katharsis), but also the purification of the emotions. This purification results in the sympathetic understanding of life and of its inner significance. This is the intuitive understanding of śānta. In vīra the seers insisted on the spiritual factor, while in adbhuta they longed for sublimity; and these in reality are the essence of śānta.

Thus from the study of the treatment of the various rasas in Ṛgveda we are able to postulate a systematic theory of rasa held by the vedic poets. This theory provided a prominent place for śānta, which reveals itself through sṛṅgāra, hāsya, karuṇa, vīra and adbhuta. These seers also combined at times various rasas. In the Urvaśī saṁvāda we have the unification of śṛṅgāra, hāsya and karuṇa. This unification implies that these rasas have something in common, and that the poets were well aware of it. It is this common element that is known as śānta.

9. It is generally held that Ānandavardhana was the first systematic exponent of the theory that 'dhvani' or suggestion is the soul of poetry. But Ānandavrdhana himself informs us that this theory has been in vogue for many generations before he took it up to give the finishing touches.[1] Consequently we have to look into the pre-Ānandavardhana period of poety and poetics to find out its origins and growth. The earlier rhetoricians do not seem to have been alive to this doctrine ; at least the available texts do not inform us anything about the doctrine. But Ānandavardhana himself says :

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1. Kāvyasyātmā dhvanir iti budhaiṛ yaḥ sam āmnātapūrvaḥ (Dhvanyāloka, 1.1).

"Pratīyamānam punar anyad eva
vastvasti vāṇīṣu mahākavīnām
yat tat prasiddhāvayavātiriktam
vibhāti lāvaṇyam ivāṅganāsu" (1.4).

In the compositions of great poets we find that the words reveal plainly and directly their actual connotation. But over and above this, these same words also convey a different meaning, a meaning which lies imbedded in them, which is immanent in them. Just as beauty does not reside in any part of the body of a woman, but is only immanent in the form, similarly the significant connotation or suggestion pervades a work of art. Thus Ānandavardhan proclaims that the theory of dhvani or suggestion is found implicit in the creative works of art, though the ālaṁkārikas have not so far cared to present it systematically.

"kāvyasyātmā se evārthas
tathā cādikaveḥ purā
krauñcadvandvaviyogotthaḥ
śokaḥ ślokatvam āgataḥ" (1.5).

Herein he explains what he means by saying that the aesthetic principle of suggestion is inherent in great poems. To take an example, Vālmīki saw the niṣāda shooting down the male krauñca and he felt infinite sorrow out of sympathy.[1] Then came forth the śloka. Mā niṣāda......". Here we find śoka transforming itself to śloka. All the same it contains in a nutshell the entire story of Rāmāyaṇa ; and this verse is typically suggestive of the story and of the dominating sentiment.

"Sarasvatī svādu tadarthavastu
niṣyandamānā mahatām kvvīnām
alokasāmānyam abhivyanakti
pratisphurantam pratibhā viśeṣam" (1.6).

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1. "Yathāvidham dvijam dṛṣṭvā niṣādena nipātitam ṛṣer dharmātmanas tasya kāruṇyam samajāyata. Tataḥ karuṇa veditvād adharmyo' yam iti dvijaḥ niśāmya rudatīm krauñcīm idam vacanam abravīt". (Rāmāyaṇa).

Further, Consequently, this suggestion becomes the soul of poetry. The spirit of poetry gradually manifests itself in a transcendental way. On the one side there is the empirical fact chosen by the poet. On the other we find that this empirical fact is transmuted into a spiritual one. In this transmutation we can have only a glimpse of reality. This peep leads us to the full idea through its suggestive power. But then such poets are, so he says :

> "*Asminn ativicitrakaviparamparāvāhini*
> *saṁsāre kālidāsaprabhṛtayo dvitrāḥ*
> *pañcaṣā vā mahākavaya iti gaṇyante*".

After all, great poets, poets whose works are bassed on dhvani, are rare. On the whole we can find two or three great poets of the calibre of Kālidāsa.

> "*Vālmīki-Vyāsa mukhyāś ca*
> *ye prakhyātāḥ kavīśvarāḥ*
> *tad abhiprāyabāhyo' yam*
> *nāsmābhir darśito nayaḥ*" (p. 164).

Thus we have at least three great poets namely Vyāsa, Vālmīki and Kālidāsa. Their works sufficiently prove that the soul of poetry is dhvani. In this way Ānandavardhana was led to look into the creative works for the enunciaton of the theory of dhvani.

We have to follow the same method of looking in to the creative part of the Vedic literature to find out the theory of dhvani. A literature is creative when it includes in it poetry and fine art, religion and philosory. We read in the Upaniṣads :

> "*yato vāco nivartante aprāpya manasā saha*".[1]

The Upaniśadic Absolute is immanent and transcendent. Even words fail to express the nature of this reality. At best they can only indicate or suggest. So the Upaniṣads recognise the method of suggestion as valuable in revealing to us the nature of this Absolute, By suggestion they take us through anubhava or experience proper which alone can give us a perfect comprehension truth. Truth is all-inclusive ; it is a coherent system. It involves experience, to this end it is suggested everywhere. This power of suggestion is vested in expression Such a theory was fully developed by the Ṛgvedic poets.

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[1] Taittirīyopaniṣad cf. Shelley's statement that the mind in execution is like a burning coal. (Defence of poety).

10. In Ṛgveda we have two very important hymns enuciating the theory of dhvani as the soul of poetry. The first is the famous hymn of Dirghtmamas, (1.164). The hymn deals with many problem, one of which is the problem of knowledge which involves lauguage and experience. Herein comes the suparṇatriplet which opens with the Rik :

> "*Dvā suparṇā sayujā sakhāyā*
> *samānam vṛkṣam pariṣasvaj āte*
> *tayor anyah pippalam svādva atty*
> *anaśnann anyo abhi cākaśīti*" (1.164.20).

"There are two birds with fair wings, and with bonds of friendship they are closely attached to each other. They found refuge in the same sheltering tree. One of them eats the sweet fruit of the fig-tree, while the other only witnesses it'. The other two verses observe ; "They hymn ceaseless their protion of Immortailty there, where the wise protector of the entire universe has entered me. Upon the top of that tree where the fine birds eat the sweetness, take rest, and beget children there the fig is delicious ; none gains it who knows not the father".

Here the two birds have been variously interpreated by the scholars. They are said to be the individual self and the Absolute.[1] The priests.[2] the two souls, the day and the night, the sun and the moon, the rays of light, the stars, the metres, the spirits of the dead and the the like,[1] while the tree is said to stand for karma, the body, the orb of the sun, the sacrificial post the world, the world-tree and so on.[2]

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[1] Sāyaṇa.

[2] Griffith.

As Geldner has observed'[3] the two birds represent the two species of those who are eager for knowledge : but they have different faculties of comprehension. The tree is that of wisdom, whose higer fruit is the knowledge of Reality. Only one of them, to whom the poet belongs, discloses the highest knowledge ; while the other, who does not comprehend the power of suggestion, comes off empty handed. The portion of immortality is the fruit of higer knowledge or parā vidyā, suggested by aparā vidyā. Thus the parā vidyā, or rell or spiritual, or supreme knowledge is revealed to him that comprehends the part played by suggestion. The other is content with abhidhā, and hence he is denied that knowledge and the experience which that knowledge entails.[4]

The same problem by way of a riddle of thought is taken up in the Rik :

> "*Na vijānāmi yadi vedam asmi*
> *Niṇyaḥ sannaddho manasā carāmi*
> *Yadā māgan prathamaja ṛtasy—*
> *ādid vāco aśnuve bhāgam asyāḥ*" (1.164.37).

'I know not what I resemble, what I am. I wander secret and well prepared with thought. As soon as the first born of the mortal law approches me, I obtain a portion of this speech'.

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1. Hillebrandt, Oldenberg etc.
2. Sāyaṇa.
3. Ṛg Veda, Translation and Commentary, vol. I.
4. cf. "Vitarati guruḥ prājñāe vidyām yathaiva tathā jaḍe
   na ca khalu tayor jñāne śaktim karotyapahanti vā
   bhavati ca punar bhūyān bhedaḥ phalam prati tadyathā
   prabhavati śucir bimbodgrāhe maṇir na mṛdām cayaā".
   (Bhavabhūti : Uttara Rāma Carita,2).

In the higer experiences, namely, in the religious, philosophic and aesthetic experiences, thought, being discursive, will be of help only in making us comprehened the suggestive significance of appearance or expression. Thought in terms of aesthetics is expression. This expression by itself cannot convey the soul of poetry. It suggests and leads to experience.

At the same time it does not mean that expression or abhidhā is meaningless ; for it is said :

> *Ṛco akṣare parame vyoman*
> *Yasmin devā adhi viśve niṣeduḥ*
> *yastan na veda kimṛcā kariṣyati*
> *ya it tad vidus ta ime sam āsate*" (1.164.39).

The Deity or Reality reposes in the highest empyrean, in the premanent or absolute consciousness of the eternal Rik. The Rik is eternal in the sense that Reality reveals itself in the Rik. This Rik constitues the finitude of expression; and yet expression has the power of suggestion. Hence does Hegel say that beauty is the sensuous (finite) representation of the idea (*i.e.* Reality).[1] But strictly speaking, beauty is Reality revealing itself in a finite form through suggestion as this Rik expounds. That speech itself is potential and is in the highest empyrean is expressed by the Rik :

> "*Tasyāḥ samudrā adhi vikṣaranti*
> *Tenu jīvanti pradiśas catasraḥ*
> *tataḥ kṣaroty akṣaram*
> *tad viśvam upajīvati*" (1.164.42).

This speech is latent in Reality, and the universe breathes with its help. Hence the true meaning of speech lies in the Reality of which it is an integral element. And yet, as 1.164.39 implies, expression has no further value for one who is carried beyond it to the anubhava of Reality through suggestion. And for him who is ignorant of this power of suggestion even expression has no value, no significance.

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[1] Philosophie des Religion 2.8. Cf. Aesthetic : Einleitung.

The finitude of expression or abhidhā is analysed in the following Rik :

> "*Catvāri vāk parimitā padāni*
> *tāni vidur brāhmaṇā ye maniṣiṇaḥ*
> *Guhā trīṇi nihitā neṅgayanti*
> *Turiyam vāco manuṣyā vadanti*" (1.164.45).

The distinctions between the various perishable things directly arise from expression or speech, which is analytical, while suggestion is synthetic. And still speech is also suggestive for it is through abhidhā that we have suggestion and the higher experience. Therefore, it is said that only a quarter of apeech is spread in the empirical universe, much in the same way as we are informed that there parts of the Virāṭ Puruṣa are hidden, or constitute the transcendence.[1] In the Puruṣa sūkta, what is suggested the relation between the empirical or aparā vidyā and the spiritual or parā vidyā. Here Dirghatamas is pointing out to a similar relation existing between abhidhā and vyañjanā. These are not two totally different vṛttis. Nor do they have simple continuity, or conjunction. They are coextensive, and they together make up a synthetic unity. One involves the other. As such it is a mistake to suppose that they are different vṛttis having no realation whatsoever to one another.

Thus according to Dīrghatamas, expression is but an approach to Reality, Divinity or Absolute. It aims at suggesting the Reality that is made to manifesf in it. The Real is revealed to us fully only in the aesthetic experience. Consequently every word has an abhidhā vṛtti. Based on this there is the vyañjanā vṛtti which is far more important. In aesthetic

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1. 10 93.3. "Pādo says viśvā bhūtani tripādasyāmaṛtam divi". 10.90.4. "tripād ūrdhva udait puruṣaḥ pādo' syehābhavat punaḥ.

experience, as in other higher immediate experiences, this suggestion has a vital role.

11. Bṛhaspati's hymn on Jñāna is far more significant, cogent and systematic. It offers the clearest possible exposition of the Ṛgvedic theory of dhvani or suggestion. It opens with the Rik :

> "*Bṛhaspate prathaman vāco agram*
> *yat prairata nāmadheyam dadhānāḥ*
> *yad eṣām śreṣṭham yad aripram āsīt*
> *premṇā tad eṣām nihitam guhāviḥ*" (10.71.1).

Language or words came in to existence to distinguish the objects from one another, and to provide a system of names to the forms. As Sureśvara observes, name and form cosntitute the empirical universe, aparā vidyā.[1] "The excellent and the spotless was revealed through affection or intuitive apprehension (premṇā)". Reality or the Absolute manifests itself through names or words. Thus the word is a symbol ; it is suggestive of Reality. This Reality constitutes its inner significance. But it can be comprehended only by a sympathetic critic or sahṛdaya.

The sahṛdaya alone is fully alive to the power of suggestion embodied in a word ; and hence he is defined in the next Rik :

> "*Saktum iva tita-unā punanto*
> *yatra dhīrā manasā vācām akrata*
> *atrā sakhāyaḥ sakhyāni jānate*
> *bhadraiṣām lakṣāmīrnihitādhi vāci*" (10.71.2).

The wise in spirit have fashioned language like men cleansing the corn-flour in a sieve. Only those who have their nature and outlook apprehend the communion or friendship with the inner significance, for in their speech there lies the auspicious treasure" So the wise man or a sahṛdaya in aesthetic is one who sifts the words and comprehends their powers of suggestion which alone enable him to commune with the underlying truth. Their speech is auspicious because they exercise the vyañjanā vṛtti in order they might transcend the finite universe.[1] Hence does Bharata observe:

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[1] Asti bhāti priyam rūpam nāma cetyaṁśa pañcakam ādyam trayam brahma rūpam jagad rūpam tato dvayam (Naiṣkarmya siddhi).

> "*yo' rthchṛdaya samvṛdī tasya bhāvo rasodayaḥ*
> *śarīram vyāpyate tena śuṣkam kāṣṭham ivāgninā*".

A work of art is truly great only when it leads us through suggestion to the spirit underlying the expression.

To prove this in a different way, the seer observes:

> "*uta tvaḥ paśyan na dadarśa vācam*
> *uta tvaḥ śṛṇvan na śṛṇoty enām*
> *uto tv asmai tanvam visasre*
> *jāyeva patya uśatī suvāsāḥ*" (10.71.4).

Though he sees, he does not see vāk; through he can hear he never hears her. But only to another does she unmask, unravel, her beauty like a well-dressed and loving wife to her husband". Here again are the two suparṇas of Dīrghatamas, and the two students of Bhavabhūti. These are two types of readers, or listeners, or sāmājikas. One types cares more for suggestion, while the other is content with the formal meaning or abhidhā. In the hands of the sahṛdaya or of the great poet, the world occupies its real, original and significant context; and therefore it gives rise to suggestion. Consequently the sounds he listens, or the poems he reads unmask their inner content which is always beautiful. Since he alone, has "tanmayībhavana yogyatā" and "kāvyānuśilanābhyāsa vaśād viśadiabhūta mano mukura", the abhidhā approaches like a beloved and unmasks her beauty, namely dhvani. But to the other who is ignorant of this power suggestion, the word is only an article of merchandise; it conveys no import. It becomes too formal and, therefore, he is denied the joyful spiritual wisdom or "lalita vijñāna", which is another name for aesthetics. Moreover,

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[1] Yeṣām Kāvyānuśīlanābyāsavaśād viśadībhūte manomukure varṇanīya tanmayībhavanayogyatā to hṛdayasaṁvāda bhājaḥ sahṛdayāḥ (Locanā, p. 11).

> "*uta tvam sakhye sthirapītam āhur*
> *nainam hinvanty api vājineṣu*
> *adhenvā carati māyayaiṣa*
> *vācam ṣuśruvāñ aphalām apuṣpām*" (10.71.5).

The sahṛdaya alone can have real and firm aesthetic experience : and hence his understanding of poetry is never discursive and analytical ; it is always synthetic for he relies on total or final impressin. This total impression is brought about by dhvani connoted by abhidhā. On the other hand the other is a laggard who can never understand a word properly. He wanders in profitless illusion, for he believes that the abhidhā he has understood is all that the great work of art has to say. So the poetic word yields him neither flower nor fruit. A word can yield the blossom or the fruit only when its implication is understood by him. The abhidā vyāpāra is the tree, while the vyañjanā vyāpāra is the blossom and the fruit. "An atmosphere of infinite suggestion hovers round the best poetry".[1] and this transports the sahṛdaya to "the realms of gold", the realms of beauty, of reality, of truth, the realm of blossoms and fruits.

The seer does not leave the topic here, for he proceeds to analyse further. If Abhidhā alone were supreme in a work of art, or if one were to care only for abhidhā, there are grave dangers ahead :

> "*yas tityāja sacividam sakhāyam*
> *na tasya vācy api bhāgo asti*
> *yad īm sṛṇoty alakam śṛṇoti*
> *na hi praveda sukṛtasya panthām*" (10.71.6).

The inner content or the suggested idea of a work of art is the true comrade, for one longs to commune with it so that he can transcend the limitations of space and time. That is, bliss or transport or lokottarānanda, is the true purpose of a work of art. If one fails to realise it, he has understood nothing. And what he hears and understands is only a grand illusion ; for he does not know the right path to a transcendent experience in the aesthetic sphere, since suggestion alone renders possible this transcendence.

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[1] A.C. Bradley : Poetry for Poet'ys Sake.

No doubt the seer exaggerates here by stating that pure vācyārtha without any reference to vyaṅgyārtha is nothing but falsehood (alikam). He does not mean that vācya and vyaṅgya are mutually exclusive ; for previously he has postulated the unity between the two by stating that one involves the other. Moreover, the comparison of vyaṅgya to the blossom and the fruit, and that of vācya to the tree, themselves imply that one cannot exist without the other. Proceeding in the same strain he observes :

> "*Akṣaṇvantaḥ karṇavantaḥ sakhāyo*
> *manojaveṣv asamā babhūvuḥ*
> *adaghnāsa upakakṣāsa u tve*
> *hradā iva snātvā u tve dadṛśre*" (10.71.7).

All human beings are endowed with the same ears and eyes, which are the aesthetic senses. And yet their mental comprehension is not the same, as Dīrghatamas has observed, as a previous Rik in this hymn itself tells us, and as Bhavabhūti later on taught us in classical sanskrit. All cannot comprehend the implication or suggestion contained in a work of art. Some people, therefore, are like tanks where a happy bath is impossible, because the intuitive apprehension of dhvani is absent in them. On the other hand, others are like beautiful lakes fit to bathe in, for they alone receive the full impression. Again,

> "*Hṛdā taṣṭeṣu manaso javeṣu*
> *yad brāhmaṇāḥ sam yojante sakhāyaḥ*
> *athāha tvam vijahur vedyābhir*
> *oha brahmāṇo vicaranty u tve*" (10.71.8).

Consequently, the sahṛdayas alone are capable of revealing to us the nature of Reality, for they have the necessary purification besides the inner urge and the spirit to fashion out the heartfelt and sincere songs. Thus the sahṛdaya is not simply one who feels and experience the vyañjanā vṛtti ; but he is also a poet. The great critic is himself the artist.[1] There is absolutely no difference between a poet and a sahṛdaya. Both are alive to dhvani and to the consequent transcendental experience.

And yet more is in store for those who devoutly stick to aparā vidyā in philosophy, and to abhidhā in aesthetics ; for we are told,

"*Ime ye nārvāñ na paraś caranti*
no brāhmaṇāso na sutekarāsaḥ
ta ete vācam abhipadya pāpayā
śirīs tantram tanvate aprajajñayaḥ" (10.71.9).

Those who ignore vyañjanā are only those who attain and comprehend vāk in a sinful manner. They approach poetry in a sinful way and spin out their threads in ignorance like female weavers. They do not perceive the inherent beauty of the word in poetry, but they only care for the outer embellishments. They never recognise the equal, if not greater, importance of the content of art. This condemnation of the adorers of the form of art is a classic in itself ; for it points out clearly to a systematic theory and practice to dhvani as the soul of poetry.

Thus in both these hymns we find the seers of Ṛgveda speaking of aesthetic experience on a par with the philosophic and the religious. Abhidhā and vyañjanā are related to one another much in the same way as aparā to parā vidyā. Love of pure abhidhā degenerates itself into a love of the embellishments or external form. The vācyārtha alone can lead to the vyaṅgyārtha. At the same time it is evident that the subject matter of great poetry is really truth or Reality, which is conceived as śānta, or

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1. Cf. Oscar Wilde : The Critic as an Artist.

saundarya, or jñāna. The vācyārtha must be able to suggest this hidden, latent, or immanent subject matter. A correct interpretation, therefore, of a work of art depends upon the degree of success attained by the poet in revealing to us through suggestion this Reality. But it does not mean that Reality as such should be the subject matter of poetry. It only implies that any subject matter which the poet selects should string the chord of Reality so that the music of the spheres might vibrate in us, so that we might transmute ourselves beyond space and time beyond good and evil. This is the function of dhvani as outlined by the Ṛgvedic seers; and it is this that has been emphasised by Jagannātha when he maintained that the aim of poetry is to render possible the "Bhagnāvaraṇācit", so that śānta, the only rasa, the Reality *inter se*, might be realised in us.[1]

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[1] Rasagaṅgādhara.

CHAPTER SEVENTEEN

PHILOSOPHY OF THE BEAUTIFUL

Fine Arts strive after the Beautiful and reveal it in their own ways. The measure of their excellence and their popularity directly depend upon the degree of their manifestation of Beauty Poetry being the crown of the Fine Arts, poetic Beauty is the quintessence of all higher aesthetic values. "All Beauty is in perception or imagination," in the fixed and heightened intuitions of the genius which can record and interpret[1]. At the same time it is not purely subjective ; for Beauty is "that which has characteristic or individual expressiveness for sense-perception or imagination, conditions of general or abstract expressiveness in the same medium"[2]. Beauty demands harmony, regularity, unity, along with the characteristic expression for sense. It is above all a creation, a new individual expression in which a new feeling comes to exist[3]. Beauty, therefore, is full of suggestion. It is objective. As Hegel would have it, Beauty is the Idea as it shows itself to sense[4]. The Idea as such is the concrete world-process considered as a systematic unity"[5]. The Idea finds the fullest non-sensuous expression of itself in the human intelligence. This Idea is unconsciously embodied in

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1. B. Bosanquet : History of Aesthetic, p. 3.
2. Ibid, p, 5.
3. B. Bosanquet : Three Lectures on Aesthetic, p. 109.
4. Hegel : Aesthetik, I. 141.
5. B. Bosanquet : History of Aesthetic, p. 336.

Nature, and consciously in Art, where it constructs for itself a more adequate representation equally actual for sense. The formal principles of symmetry and balance, therefore, quality, rather than constituute, Beauty.[1] And the best material for Fine Art is the divine in any live-form ; in Nature, Mind is alive, while Nature is alive in Mind, or as Bosanquet would have it, the Finite Mind is the copula between the Absolute and Nature.[2] There is a systematic gradation in the revelation and manifestation of Beauty. The ideal of Beauty exhibits calm and serene majesty, beatific enjoyment, and a 'deedless and infinite selfrepose'[3]

According to Croce, Art is the expression of impression, and expression is identical with intuition.[4] Expression is essential ; but it can only stand for feeling or Experience.[5] It can just vibrate our heart and unite it with our thought so that we can pursue successfully "the atmosphere of infinite suggestion"[6] Therefore the Aesthefic Enjoyment is "pleasure in the nature of a feeling or presentation, as disinct from pleasure in its momentary or expected stimulation of the organism".[7]

(ii)

It has been oft-repeated that Aesthetics in India has been confined only to Literature. But even a cursory glance into works like Śukra Niti, Viṣṇudharmottara, Mānasāra; will reveal that the Indian Genius carried investigations of Beautiful into all the Fine Arts systematically. Even in Sanskrit literature we come across references to painting and other Fine Arts, and to the Beauty of Nature. As a typical example we can take the great poet, Kālīdāsa, who while describing Pārvatī observes :

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[1] Hegel : Aesthetik, I. 184, 96.

[2] Principle of Individuality, Lecture X.

[3] Hegel : Aesthetik, I, 237, 388 Etc,,

[4] Aesthetic (Translation by D. Ainsle).

[5] Three Lectures on Aesthetic by Bosanquet, p. 37.

[6] A. C. Bradley : Poetry for Poetry's Sake.

[7] Bosanquet : History, p. 7. Cf. Abhinavagupta's classic interpetation of Bharata's Rasa Sūtra in Abhinava Bhāratī. Abhinava's is an advance over Bosanquet's. Jagannātha marks a further advance over Abhinava.

> "*Unmilitam tūlikayeve citram*
> *sūryāmśubhir bhinnam ivāravindam*
> *babhūva tasyāś caturasraśobhi*
> *vapur vibhaktam navayauvanena*"[1]

Beauty is revealed through the painter's brush. It does not mean that it was non-existing prior to this. It was alive as the thought of the painter. The brush is only an instrument. But his thought is subjective, and Beauty is never perfect or complete in itself as long as it is associated with a human personality ; for Beauty is the Concrete Universal, the fact of the Universe. It is the spirit. It is Objective. Hence the poet compares her Beauty to the flower that blossoms when the rays of the sun touch it Human association prevents the full manifestation of Beauty.[2] That is, unlike Hegel, Kālidāsa finds, in Nature a true type of Beauty. Human form might be most beautiful, but it does not deny the possibility of its manifestation in Nature. On the other hand, the objectivity of Beauty implies that the finite personalty should be lost in it.[3] There is Beauty in the Lotus and the rays only make it conscious of its purpose. But this Beauty is one, a concrete whole, a system. It is not an aggregate of Beautiful parts; for Beauty beautifies

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1. Kumāra-Sambhava, 132.
2. Cf. "Mukham apy unnamitam na cumbitam tu" (Śākuntala, 3.22).
   This is best annotated by Keats in his Ode a Grecian urn :
   "She cannot fade, though thou hast not thy bliss. For ever wilt thou love and she be fair !"
3. Cf. Na jāne bhoktāram kam iha sam upasthāsyati vidhiḥ" (Śākuntala, 2.10).

the parts.[1] Beauty is elusive and suggestive.[2] In other words, according to Kālidāsa, Beauty is the creative act of the aesthetic consciousness of the Absolute. This he calls 'Lalita Sṛṣṭi' in Raghuvaṁśa (6.37), and 'Lalita Vijñāna' in Mālavikāgnimitra (2.13). This very idea underlies his statement in Kumāra-Sambhava that Śiva is "Naiṣṭhika Sundaraḥ" (5.62) Beauty is spiritual.

In these observations and others on the same subject, Kālidāsa is faithfully interpreting the Upaniṣadic thought. In the Upaniṣads the Absolute is spoken of as Śāntam, Śivam, Sundaram". Again we hear of the Absolute as "Sat, Cid, Ānanda". In the philosophical language Existence and Consciousness have a place, for they define the Nature of Reality. The Religious and the philosophic experiences are the higher ones where the Absolute is experienced. But when the Real is described as Ānanda, we have every reason to conclude that according to the Upaniṣadic seers, Ānanda or the Aesthetic experience is the third higher expereince.[3] That is, the Upanisadic Absolute is Truth, Goodness, and Beauty.

The Upaniṣads represent the speculative, metaphysical and mystical aspects of the vedic culture in so far as this culture is enshrined specially in Ṛgveda. Just as Kālidāsā is the finest representative of the vedic culture in the classical times, so does the Ṛgveda stand for the culture of that Age in its entirety. Of the two higher experiences symbolised by "Sat" and "Cit" we have the best exposition in the philosophic and the Mystic hymns of Ṛgveda and in the wisdom of the Upaniṣads. Of the third higher experience symbolised by Ānanda, we have the best exposition in Taittirīya Upaniṣad and in the aesthetic activity of Ṛgvedic seers.

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[1] Cf. "Kim iva hi madhurāṇām maṇḍanam nākṛtīnām" (Śākuntala, 1.17). See also "Ābharaṇasyābharaṇam......" (Vikramorvaśīyam, 2.3).

[2] Cf. "Prabhā taralam jyotiḥ" (Śākuntala 1.21).

[3] Jagannātha, therefore, is correct in interpreting 'Raso vai saḥ' in purely aesthetic terms.

The seers of Ṛgveda took themselves justly to be poets of a very high order[1]. The perceptual and intuitive observation and apprehension of truth or Reality as Beauty constitutes the poetic experience. The Ṛgvedic poet beheld Beauty in his enviornment in Nature that Gentle Mother of human life and existence. He experienced the Reality immanent in the Actuality as Beautiful. He realised that the human being conforms to the realisation of the eternal act of the will of the spirit. So the Individual was felt to be Beautiful, He began recognising his aesthetic experience and artistic creations to be the Copula between the Absolute and himself.[2] Hence his songs became Beautiful. These songs manifest Thougt, Reality or Spirit ; and consequently the Beautiful was identified with Reality, Absolute, Spirit, Thought. That this was Ṛgvedic concept of Beauty can be proved, from a close study of the passage occurring in the hymns.

There are many passages in Ṛgveda dealing with the concept of Beauty. Whenever a definite problem is attempted or an enunciation of a technical branch of knowledge is undertaken, we generally observe a new terminology cropping up. In the same way the Ṛgvedic seers employed certain technical words when they had to refer to the degrees of Beauty. Some of the words are :

Psaras, Peśas, Apsas, Dṛṣ, Śri, Vapus,
Valgu, Śriyas, Bhadra, Bhand, Cāru, Priya,
Rūpa, Kalyāṇa, Śubh, Citra, Darśata, Svadu.
Raṇva, Vama, Yakṣa, Adbhuta.

Pischel has examined the words *Apsas*, *Peśas* and *Psaras* to evalute the Ṛgvedic concept of Beauty.[3] A more systematic attempt of the same was made by Oldenberg in his essay on

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1. See Proceedings, AICC, NUJ, QJMS, ABORI.
2. Cf. "Kaviḥ kavitvā divi rūpam āsajat" The poet gives a shape to the Infinite ; that is, like the Individual the poem too is 'finite-infinite'
3. Vedische studien I, 308 –318; II. 113—125 ; III. 195—198.

"Vedic words for 'Beautiful' and 'Beauty' and the Vedic sense of the Beautiful".[1]

(iii)

Oldenberg examined fourteen words of Ṛgveda having a bearing on Beauty. His contention can be briefly summed up as follows :—

"*Dṛs* and *Śrī* refer to that which is pleasing to the view. *Śriyas* rests upon the body. (2. 10. 1; 3. 38. 4; 9. 94. 4). *Bhadra* means bearing happiness, and it represents an object or person whose sight brings gladness or joy. It is 'pleasing possession.' *Bhand* is closely associated with *Bhadra*. *Cāru* stands besides *Priya*, and means delightful, lovable. *Bhadra* means that which bestows happiness, while *Cāru* is that whic is pleasing or that which creates a sensation of pleasure. Thus *Cāru* refers also to the beauty of appearnce. *Kalyāṇa* refers to the personal beauty of human or divine beings. *Śubh* gives the idea of self-adornment, finery and display. It is an external attribute of the being *Vapuṣ* describes the brilliant, beautiful sights. There is the conception of wonder around this word as can be seem from its association with *Citra* and *Darsata*. *Valgu* denotes the springing or undulating motion in joy, and hence it brings forth the skilful, felicitous movement. *Darsata*, *Rūpa*, and *Svādu* also refer to the physical perception *Raṇva* denotes the beautiful. something which is filled with well-being, satisfaction or which is connected with it. It can also refer to the subject who experiences this state of mind. *Vāma* describes those things in the attainment of which one rejoices or would wish to rejoice. *Citra* also belongs to the realm of perception, though there is an inkling of inner spiritual perception.[2]"

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[1] Originally published in Göttingen, 1918.
English translation by the author himself appeared in Rūpam, No. 32. Oct. 1927. pp. 98-121.

[2] Rūpam 32. 98-115.

The enquiry here is considerably limited. At the same time it presupposes many things. Words like *Svādu*, *Priya* and *Bhand* have been interpreted in way that is contrary to the spirit of Vedic Sanskrit. By no stretch of imagination can they be separated from the idea of denoting the Aesthetic consciousness or experience. *Śubh* and *Śriyas* are relegated to the decorative parlour, while in reality they speak of the stuff out of which the skain of Beauty is revealed. *Citra* and *Darśata* directly refer to the objectivity of Beauty, while *Vapuṣ* connotes the idea of the sublime along with *Yakṣa*, *Gandharva* and *Adbhuta*. Oldenberg likes to interpret in his own way for he proceeds on certain assumptions. As it has been shown previously, here also one can very well find his unwillingness to accept the Vedic passages at their actual value. And like Bloomfield, he too is not afraid of contradicting himself in the same paragraph.

Having arrived at certain conclusions regarding the words, Oldenberg proceeds to examine the concept of Beauty itself in Ṛgveda. His interpretation of the terms denoting Beauty is not only false and unacceptable, but contrary to the spirit of the Saṁhitā. Consequently his conclusions regarding the concept of Beauty in Ṛgveda, based on his own false analysis, are, to quote Geldner, "a piece of Oldenbergian Phantasy."

He finds that the "life and beauty of the human form did not as yet appeal to the poets of the Ṛgveda". There is here an "admiring joy in the beauty of nature." Beauty is given in its grandeur and in utter simplicity. There is "beauty of force and greatness, of swift motion, of light, of the milder charms of the dawn, of the victorious strength of the rays of the sun and the fire. The poet first saw "beauty in human form and in the appearance of the Gods that resembled human beings." He saw it again in nature and in the 'works of human skill, above all in poetry, his own production.' There is a 'fondness for rich adornment.' And finally, Oldenberg declares that there is no mention of the word which denotes physical beauty in a manne which cannot be mistaken[1].

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[1] Rūpam, 32, 116-119.

Then follows another line of argument which can be summarised in the following words: The çonception of Beauty in Ṛgvedic times is not very great, since Beautiful is never placed in India on a par with the universal forces.[1] The prefix 'Su—' in the words like 'Supeśas, only denotes' a very ancient expression of estimation of values, in which there is as yet no distinction between the practical, aesthetic, and moral appreciations'[2] Just as his comrade-at-arms, Winternitz, fondly held that the Ṛgvedic seer cou'd not distinguish between an epic, a lyric and a ballad,[3] so did Oldenberg imagine that the Ṛgvedic concept of Beauty is deeply intertwined with the practical and moral values. There was no clear coception of Beauty, but only a hazy one where the senses enjoy a prominent place. 'The Beauty of which the Vedic singer dreamt evidently contained a strong admixture of brilliance, pomp and ornamentation.' Here possessions and wealth are included. It is 'an imparting of Beauty.'[4]

Before we examine these contentions, we should remember that the Ṛgvedic poet never endowed his deity, save the Maruts with the human frame And though Pargiter is enabled to postulate the origin of Idols here, it is rather difficult to arrive at this conclusion. The Ṛgvedic sear is preoccupied more with the spirit behind the apperances; and to him "the more the universe is spiritual the more is it Real." The occidental Vedic paṇḍits err in many a way because of their refusal to understand this Ṛgvedic thought, because of their fondness to read Pantheism into the Saṁhitā. The seer talks of a vision and of an experience. He enables us to comprehend it imaginatively. We cannot visualise the deity in a human shape ; nor can we know the actual form of the deity. Yet we do have the intellectual and imaginative feeling of Beauty. The most common limbs that are referred to are the hands, eyes, cheek and chin. At

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1. Ibid. p. 121.
2. Ibid. p. 113.
3. Some problems of India Literature.
4. Rūpam, 32. pp. 101, 104.

times the bair and the dress too acquire prominence. All the same his preoccupation is not with the anthropomorphic deity, but with the transcendent and immanent spiritual Reality.

Oldenberg's insistence on the superior Beauty of the human form is directly traceable to that influence of Hegel whose aesthetic has no place for Natural Beauty. Only since Turner, the European Mind began to attach greater significance to the Beauty of Nature ; and it is no wonder that Oldenberg treats the Beauty of nature enunciated by the Ṛgvedic poet to be formal. It is that peculiar Hegelian insistence on the supremacy of the Concrete Universal as embodied only in the Individual.

But Oldenberg exhibits lapses. He too nods like Homer, but without Homer's sublimity in doing so. At one place he tacitly asumes that the 'life and beauty of the human form did not as yet appeal to the poets of the Ṛgveda.' A few lines later he states forgetting this statement : The poet first saw 'beauty in human form and in the appearance of the Gods that resembled human beings". He saw it again in Nature'. The consistency in these statements can be familiar only to Oldenberg, or to Bloomfield who spoke a similar language of self contradiction with reference to the Poetry and the Religion of Ṛgveda. The fact is that these occidental scholars are aware conception of the seers. But they do not want to admit these conceptions or to build them into a connected system. They alone know why they want to proceed in this way.

In the same way does Oldenberg proceed in maintaining how every conceivable word refers only to physical Beauty or to the form ; and this discussion is given an epitaph by him in the words ; 'there is no mention of the word which denotes physical beauty in a manner which cannot be mistaken'. And yet he has taken pains to read into the Saṁhitā something which he is sure he can not find. Still he say that in the vedic concept of Beauty the senses alone are prominent.

The next attack is on the concept of Beauty in the History of India as a whole. According to him the Indian Mind never considered Beauty as a universal force, but mixed it up with the practical and other forms of activity. This is a wilful distortion of turth· To take but one example the Upaniṣads speak of the Absolute as 'Sat,' 'Cit,' and 'Ānanda.' These three respectively stand for Turth, Goodness and Beauty which alone are universal forces even according to Hegel and his followers. The Indian Mind seized upon the truth long long before the European Mind came to exist. And this fact has been sufficiently made clear in the pages of the present work.

Hence arises the necessity to reinterpret the words examined by Oldenberg and others, so that one can formulate the Ṛgvedic concept of Beauty.

(iv)

The grand scenery presented by a huge mountain or a bewitching valley thrusts itself upon the individual whether he wills it or not. Sometimes a finer perceptions can evoke this experience even when the presented object is too familiar, as in the case of the 'Daffodils' which made Wordsworth sing :

> *'They flash upon the inward eye,*
> *Which is the bliss of solitude.*"

Awe and fear, wonder and astonishment. an inexplicable but enchanting Beauty and Love constitue our experience at this stage. Such is the sublime which is one of the profoundest Aesthetic experiences.

In Ṛgveda this idea is expressed to a great extent by the word '*Vapuṣ*' and '*Yakṣa.*' For example :

> "*Avardhayant subhagam sapta yahvīḥ*
> *śvetam jajñānam aruṣam mahitvā*
> *sisuam naījātam abhyārur aśvā*
> *devāso agnim janiman vapuṣyan*" (3.1.4)

'The seven rivers developed Agni : he was white at birth and grew red gradually ; like mares running to their newly born child, the gods were astonished at his birth. 'Here the origin and development of Agni pressents a process that includes the evolution of the red colour from the white one. This in its turn gives rise to the idea of Fire coming out of waters. Apparently this is contrary to experience. And it is heightened by the fact that the Gods are compared to the Mares. The cumulative effect is one of awe, fear, and reverence. It is sublime or Vapus, for a normal thing is seen as supernormal. Again.

> "*Idam vapur nivacanam janāsaś*
> *caranti yan nadyas tasthur āpaḥ*
> *dve yad īm bibhṛto mātur anye*
> *iheha jāte yamyā sabandhū*" (5.47.5).

"The waters stand firm. but the rivers flow ; this secret knowledge is sublime (Vapuṣ) ; separate from his mother, two support him, closely united twins." The sun is hidden in the waters of the sea ; he rises from the waters, which represent the unfathomable law of Nature.. Aditi, the mother of the sun, is invisible. Heaven and Earth are the twins which are sundered apart. But the poetic intuition comprehends Reality as all-inclusive. Heaven and Earth have a common origin. That is, they have their context only in the concrete coherent system of Reality. It is this Reality that is truly sublime. This sublimity rests upon knowledge, the knowledge derived from Experience.

Then again another seer says :

> "*Sa me vapus chadayad aśvinor yo*
> *ratho virukmān manasā yujānaḥ*" (6.49.5).

The fact that the chariot of the Aśvins is yoked with the mind is a delighting sublimity. A chariot requires only horses. But these gods have a chariot that employs thought instead of horses. It is only thought or Aesthetic Imagination which is Supreme Reason that can fathom Reality and comprehend the multiplicity as belonging to the system. The sublimity belongs to the nature of thought. Thought here is not discursive. but synthetic, since it yokes or unites the objects to form a system.

Another poet observes:

> "*Vapur nu tac cikituṣe cid astu*
> *samānam nāma dhenu patyamānam*
> *marteṣv anyad dohase pīpāya*
> *sakṛc chukram duduhe pṛsnir ūdhaḥ*" (6.66.1).

One swells among mankind for milk, and Pṛśni has milked her bright udder only once. But the general name of a cow is given to all. And even to the wise this will still be sublime." Pṛśni is the heavenly cow and the Maruts are her children, She has milked her udder only when they were born. She alone deserves the name of a cow, since only her children fertilise the Earth. But we have many cows and thus the word 'cow' is indiscriminately applied. Consequently, sublimity demands propriety or Aucitya ; it is based on the apprehension of the characteristic and the significaht.

Then again,

> "*Tad in me chañsad vapuṭo vapuṣṭaram*
> *putro yajiñānam pitror adhiyati*
> *Jāyā patim vahati vagnunā sumat*
> *puṁsa id bhadro vahatuḥ pariskṛtaḥ*" (10.32.3).

'More sublime must seem to me. When the son duly cares for his parents' line, the wife attracts the husband. With a shout of joy the man's auspicious marriage is performed aright.' The individual learns the wisdom of his father and desires to preserve his family in order he might carry on the torch of learning and culture to the future ages. With this idea he marries. And marriage. therefore, aims not at physical or carnal lust, but at spiritual communion. In the language of Kaṭhopaniṣad and Kālidāsa's Duṣyanta, Marriage should not be based on Preyas, but only on Śreyas. When Śreyas becomes the enlivening principle, the institution of Marraige really becomes sublime. Śreyas is only another name for the spiritual factor in existence. As such, True sublimity is spiritual.

These illustrations prove that Vapuṣ in the Ṛgveda means sublimity. And sublimity means (1) Respect and fear for the spirit, (ii) Experience and knowledge of Reality ; (iii) Synthetic thought that comprehends the Real as a coherent system ; (iv) Apprehension of the characteristic and the significant as one ; and (v) Perception of the spiritual in life.

(v)

Yakṣa is interpreted by Von Roth as 'a supernatural being,' 'spectral apparition.' Grassmann takes it to mean 'those who break forth quickly the flood of light,' 'glittering meteor.' Bergaigne gives 'supernatural apparitions.' Ludwig, after Sāyaṇa, means 'feast,' festival.' Deussen states 'Wondrous thing,' 'prodigy.' Bloomfield and Oldenberg prefer 'spirit.'

Geldner observes that in some places Yakṣa is something dreaded or detested as sin, and in other places something pleasant to the eyes ; it is found in nature[1] and in the breast of men.[2] And, therefore, he gives the following meanings ; (1) Astonishment, Surprise, Curiosity ; (2) Wonder, Mystery ; (3) Wonder, Piece of Art, Magician ; (4) Sorcery, or Witchcraft ; (5) Enchantment, Transformation. (6) Trick, Imposture, Illusion : (7) Power of working Miracles, Miraculous Cure, Healthy Magic ; (8) Object of wonder or Curiosity ; (9) Wonderful Creature ; (10). Festival ; (11) Prodigy in Nature.[3]

Yakṣa in classical Sanskrit is a semi-divine being of rare Beauty enjoying a love for Riches and pomp ; that is, he is a contradiction in terms. He is both the Thesis and the Antithesis Exactly in the same way does the Sublime remain, since it includes in itself the feelings of fear and respect. It is a strange or unique synthesis. And the Ṛgvedic Conception is not far from this, though a slightly different evaluation is offered to us in the Saṁhitā

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[1] Atharva Veda 11.6.4.

[2] Vājasaneyī Saṁhitā. 34.2,

[3] Vedische Studien, III. pp.126-143.

One seer observes :

> *Amūrā Visvā Vṛsaṇāvimā vām*
> *na yāsu citram citram dadrse na yakṣam*" (7.61.5).

Something strange was perceived and this is described as Yakṣa. A thing is strange only when it contradicts itself. Hence do we read :

> "*Nakṣatram pratnam aminac carisṇu*
> *Yakṣasyādhyakṣam tavisam bṛhantam*" (10.88.13).

The sun is called the Adhyakṣa or the over-lord of the Yakṣa or the sublime which is supernatural. The sublime is itself the supernatural and the sun is the overlord of this sublime, for the sun is feared for his heat and respected for his warmth and light. Again,

> "*Mā ta enasvanto yaksin bhujema*
> *Yandhiṣmā vipraḥ stuvate varūtham*" (7.88.6).

Varuṇa is a Yakṣin, besides being a Māyin (6.48.11) Varuṇa is the guardian of Ṛta, the spiritual principle of the Universe. He is Yakṣin or sublime, because people are afraid of him as the cosmic Law ; they love him as the spiritual principle. That is, Varuṇa is the synthesis of the Good and the Right ; and hence a Yakṣin and a Māyin.

Bṛhaspati is a Yakṣabhṛt :

> "*Asya śloko diviyate pṛthivyām*
> *atyo na yamsad yaksabhṛd vicetāḥ*" (1.190.4)

Here also the Law of prayer is as abstract or as concrete as Varuṇa. The Good and the Right are related in him as knowledge and Prayer. It is this unification that brings about the sublimity of Bṛhaspati.

Still more sublime is the conception of the Beautiful and Romantic Maruts as sublime :

> "*Atyāso na ye marutaḥ svañco*
> *Yaksadṛśo na śubhayanta maryāḥ*
> *Te harmyesṭḥāḥ śiśavo na śubhrā*
> *Vatsāso na prakrilinaḥ payodhāḥ*" (7.56.16).

The Maruts are swift as horses, they deck purifying themselves (śubhayanta) like youths who are like "Yakṣadṛśas." According to Geldner, here it means 'Youths at a festive gathering'. But "Yakṣadṛśaḥ" only means they are sublime and are objects of Experience and Knowledge. That is, sublimity is truly objective. It is only when its antithesis is associated with it that it becomes also subjective, only to transcend these subjective and objective values in the final synthesis.

Thus Yakṣa also denotes sublimity, but here it implies (i) self-contradictory in the sense that it evokes in the spectator a contradictory or conflicting emotion ; (ii) Unification of fear and love ; (iii) Synthesis of Good and Right ; and (iv) Objective.

(iv)

The Gandharva protects the dwelling place of Soma, and the generation of the Gods ; he is *Adbhuta* or Sublime.

> "*Gandharva itthā padam asya raksati*
> *Pāti devānām janīmāny adbhutaḥ*" (9.83.4).

The fact that Gandharva is made to protect the Divine that sustains him, is the point of sublimity. That is, the sublime consists in the dissociation of the substantive and its adjective. The substantive rejects the Adjective for it does not fit into the context. The Gandharva represents the splendour and the majesty of the sun, along with the reposing calmness of the

Moon. The co-existence of splendour and quietude is inconceivable by thought; but yet it is possible for it can be experienced. Hence he is Adbhuta ; he presents an inner discord, the violation of the principles of Objectivity and Individuality.

The Gandharva is the guardian of Soma and the second husband of the virgins, though his ward is the first. That is, the sublime is beyond time and it does not change. Yet there is change within it. The wise lick with their thoughts the waters that are in the firm place of the Gandharva :

> *Tayor id ghṛtavat payo viprā rihanti dhītibhiḥ*
> *Gandharvasya bhruve pade*" (1.22.14)

The poetic intuition licks or experience the sublimity or Gandharva, only as long as the sublime is objective and unchanging.

The seer moved in spirit and beheld the Gandharvas proceeding with their Vāyukeśas :

> "*Apaśyam atra manasā jaganvān*
> *vrate Gandharvān api vāyukeśān*" (3.38.6).

The Vāyukeśas are an apparent impossibility ; but yet they agree with the intuitive apperception. Consequently the sublime involves a cantradiction of the empirical fact only to ensure greater harmony and fuller richness.

The moon is the divine Gandharva of the floods :

> "*Apam Gandharvam divyam nṛcakṣasam*
> *somam viśvasya bhuvanasya rajase*" (9.86.36).

And yet we are told at another place that the waters are in the firm place of the Gandharva. In other words the sublime is changeless though there is change within it. Though the Gandharva is a lover, his path is Ṛta :

> "*Agnii gāndharvīm pathyām ṛtasya*" (10.80.6)

The unification of Love and Law is, therefore, another important feature of the sublime. This divine being inspires the thoughts so that we may distinguish turth from falsehood (10.139.5). And the seer moves across the paths of the Apsarasas, Gandharvas, and Mṛgas.

> "*Apsarasām gandharvāṇām mṛgāṇām caraṇe caran*
> *Kesi ketasye vidvānt sakhā svādur madintamaḥ*"
> (10.136.6).

There he becomes the friend and enjoys the Aesthetic ecstasy. Here is the transport to higher realms alone with fear and respect, the true definition of the sublime.

(vii)

Next we have to examine the words that refer to the various aspects of Beauty. First we have '*Apsas*'. Von Roth interprets 'Apsas' by 'cheek' or some other part of the body' ; Böhtlingk by 'forehead', or 'face' ; Weber and Grassmann by 'breast. ; Ludwig by 'face' 'cheek' and in 8.45,5, by 'waist'; and Indians tradition by 'form' or 'rūpa'.

This word is applied to Uṣas twice in the text. In 1.124.7 we read :

> "*Jāyeva patya uśati suvāsāḥ*
> *usā hasreva ni riṇite apsaḥ*

'Like a well-dressed beloved in love to her lover, does Uṣas unmask her beauty (apsaḥ) like a 'hasrā'. Taking for granted that 'hasrā' and 'Yoṣā Bhadrā' refer to courtezans, Pischel first interpreted 'Apsaḥ' as 'cheek', forehead', 'face', 'countenance,[1], But here and in

> "*Pratitvā savasi vadad*
> *girāv apso na yodhisat*" (8.45.5),

Sāyaṇa gave the meanings as 'Rūpa'. Darśaniya. 'Hasrā, only means' 'a smiling maiden'. The other passage is :

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1. Vedische Studien. I. 310.

> "*Esā pratici duhita divo nṛu*
> *Yoṣevā bhadrā ni riṇīte apsaḥ*" (5.80.6).

"Standing before mortals, this daughter of the Heavens unmasks her beauty (apsaḥ) like a happy woman." Bhadrā, need not be taken to mean 'lusty' with Geldner and Pischel.

We have 'Dirghāpsaḥ' as the epithet of a cart, and 'Sahasrāpsaḥ' as that of the sacrifice:

> "*Ratho vām mitrāvarṇā dirghāpsāḥ*
> *syūmagabhastiḥ sūro nādyaut*" (1.122.15)
> "*Āpo na makṣu sumatir bhavā naḥ*
> *sahasrāpsāḥ pṛtanāṣāṇ na yajñaḥ*" (9.88.7).

Sāyaṇa interprets them as 'Ati vistṛta rūpa' and "Bahu rūpa.'! Here the Beautiful is comprenened as Extension of all-inclusive ; that is Beauty is all-inclusive. There is nothing outside Beauty. As such Apsaḥ means only Beauty as objective. Like a smiling maiden uṣas unmasks her Beauty. This Beauty is not physical, but psycho-physical at the same time. It is 'Lāvaṇya' that is immanent and transcendent at the ṣame time.

(viii)

The next word is '*psaras.*' Hillebrandt, Ludwig and Benfey interpret it as 'food', or 'meat' ; Von Roth as 'favourite dish', 'enjoyment' or 'feast', Grassmann as 'meal., 'repast', 'feast' or 'treat' ; and Sāyaṇa as pāniya', 'ānna', 'bhakṣaṇa' and so on. We have 'Devapsarastama'[1] 'Madhupsaras',[2] 'Supsarastama'[3] and other compound fornmations. The wood 'Psara' is found in

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[1] 9.104.5. "Sa no medānām pata indo
devapsarā asi"
9.105.5. Sa no harīṇām pata indo
devapsaras tamaḥ"

[2] 4.33.3 Te vājo vidhvā ṛbhur indravanto
madhupsaraso no avantu yajñam".

[3] 8.26.24. "Tvam hi supsarastaman
nṛṣadaneṣu hūmahe"

> “*Mahi psaraḥ sukṛtam somyam Madhūrvi*
> *gavyūtir aditer ṛtam yate*” (9.74.3) ;
> “*ā vacyasva mahi psaro vṛṣendo*
> *dyumnavattamaḥ*” (9.2.2) ;
> “*Kadhā rādhāma sakhāyaḥ stomam mitrasy āryamṇah*
> *mahi psaro varuṇasya*” (1.41.7).

Here we find the term associated directly with the inherent Beauty as revealed in the appearance or form or shape ; that is, beauty as relative to existence or expression is stressed here. Consequently ‘Devapsaras’ is the ‘Divine expression of Beauty’ and ‘Supsarastama’ is the ‘best expression of Beauty.’ And, therefore, in the Rik

> “*Asūta pṛśnir mahate raṇāya*
> *tveṣam ayāṣām marutām anīkam*
> *te sapsarāso ‘janayantabhvam*
> *ād it svadhām isirām pary apaśyan*” (1.168.9)

it means the same.

These passages, there, do not state simply the ‘form’ or the ‘object’ as Pischel thought. They indicate that Beauty, which is Reality or Turth, expression itself through a finite medium. In this expression there are grades or degrees for it differs according to the medium selected. Thus Beauty is not purely abstract ; for it has a reference to form with which it achieves a unity or Ananyatva.

(ix)

Following Pischel were we to interpret ‘*psaras*’ as form, then ‘*Apsaras*’ would mean ‘formless.[1] Pischel, of course, draws a significant comparison in this connection with Vāyu who is concived as Beautiful in the saṁhitā.[1] Apsarasas’ are the celebrated nymphs of Beauty and Loveliness. To imagine that they are ‘formless.’ as does Pischel, is to run contrary to Aesthetic experience.

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[1] Vedische Studien, III. 195-198.

The Apsarasa is the ocean nymph (Samudriyā apyā yoṣā) wedded to the Gandharva of the floods.[1] She Smiles sweetly and supports her lover in the sublimest heaven.[2] Here we have evidently a subtle reference to the graceful and charming expression of Beauty that evokes feelings of love an life. Hence the Apsarasa here is the embodiment of objective Beauty.

The Apsarasas fly like red kine and low like milch cows[3]. They fly like scared snakes in terror, and like chariot horses when the car touches them.[4] Here we are told that Beauty is just like a serpent in a way; and Browning speaks of the 'Serpentining' Beauty of lady. That is, Beauty attracts human adoration, but discards mortal touch. It is this that constitutes spiritual Beauty. While Purūravas could not adore this sublime Beauty, the Apsaras fled like the first dawn,[5] still flashing brilliant like the falling lightning.[6] The Apsarasas are said to exhibit the Beauty of their bodies like swans. But the actual Rik reads :

> "*Yad āsu marto amrtāsu nispṛk*
> *sam kṣoṇībhiḥ kratubhir na pṛṅkte*
> *tā ātayo na tanvaḥ śumbhata svā*
> *aśvāso na krīlayo dandaśānāḥ*" (10.95.9)

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1. R. V. X. 10.4 Etc,
2. R. V. X. 123.5 :
   "Apsarā jāram upa śiṣmiyāṇā
   Yoṣa bibharti parame vyoman."
3. R. V. X. 95.6
   "Tā añjayo aruṇayo na sasruḥ
   Śriye gāvo na dhenavo 'navanta".
4. R. V. X. 95.8.
   "Apa sma mat tarasantī na bhujyus
   tā atra san rathaspṛśo nāśvāḥ".
5. R. V. X. 95.2.
6. R. V. X, 10.95.10.

"The bodies of these damsels are purified, decorated or sanctified (Śumbhata) like those of the swans. Therefore they bite and nibble like horses in play when a mortal wooes these Immortals."

(x)

Then there is the word '*Śrī*' which has been variously interpreated. It is used as 'auspicious or evoking respect' in classical literature. It does not refer to ornamentation cr to any other external aspect of Beauty. It denotes simply the Beautiful. It is interesting in Aesthetics to enquire the realation between the Beautiful object and its ornamentation. How is the decoration related to the decorated ? Before we decide this, we have to find out whether the so called 'decorated' requires any 'decoration'. Do the decorations actually beautify the object ? Or do the Beautiful objects make the alaṁkāras Beautiful ? Ond poet observes that the rays make even the unlovely (āśrīram) look beautiful (supratīkam) :

> "*Yūyam gāvo medayathā kṛśam cid*
> *aśrīram cit kṛṇuthā supratīkam*" (6.28.6)

This is a significant verse giving us the opinion held by the seers of Ṛgveda on the relation beetween the Beautiful and its Alaṁkāras. Even that which is not Beautisul (aśrīram) is made to appear Beautiful by the rays. In this hymn the word 'gāvah', does not mean 'the cows,' but 'the rays of light of the dawns.' Uṣas in Ṛgveda primaily stands for Aesthetic Beauty, and secondarily for the Dance of consciousness or the Cosmic Dance. Therefore everything, even the Non-Beautiful becomes Beautiful in the realm of Fine Art. And Kālidāsa echoed this idea when he naively observed :

> "*yad yat sādhu na citre syāt kriyate*
> *tad tad anyathā*."[1]

I. Abhijñānaśākuntalam, 6.14.

It is not the Alaṁkāra that makes an object Beautiful. On the other hand, the Beautiful transforms into itsslf even the Alaṁkāras. Therefore according to the Ṛgvedic seers, Beauty belongs to Fine Arts ; and outside the Fine Arts there is not Beauty. Hence do we read in 'Śukra Nīti Sāra :

> *Śāstra mānena yo ramyaḥ*
> sa *ramyo nānya eva hi.*"[1]

And Abhinavagupta observes :

> "*Sarvānugrāhakam hi sāstram iti* nyāy*āt*
> *tena nāṭ*ya *eva rasā, no loke. Kāvyam ca*
> *nāṭyam eva*"[2]

Hence the Beautiful cannot be defined in terms of its Alaṁkāras. It is self-existent and self-Subsistent. It is self-complete and all inclusive. It is the Spirit or Reality manifesting through expression or finitude.

At the same time it is quite possible that a Beautiful object can be disfigured by ornamentation. This takes place when the decoration does not fit in with the decorated ; in the language of metaphysics when the substantive rejects the adjective. A garment can make a man unlovely (aśrīra) :

> "*Asrīrā tanūr bhavati*
> *ruśati pāpayāmuyā*" (10.85.30).

(xi)

The vedic poets also speak of Alaṁkāras or the form of Beauty, the form which involves the relation between parts and the whole. A certain amount of artistic effort can be seen in a beautiful object. We are told that all kinds of Beauty (Viśvā śriḥ) are decked (pipiśe) on the bodies of the Maruts :

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[1] Śukranītisāra, 4. 4.104.

[2] Abhinava Bhāratī.

> "*Nṛmṇā śīrṣasv āyudhā ratheṣu vo*
> *viśvā vaḥ śrīr adhi tanūṣu pipiśe*" (5.57.6).

Here the poet is referring more the formal graces that stand as appendages, as the dress of an individual, and not as his skin. Hence he is emphasising the point that the decoration made to the Beautiful are like the clothes one puts on. That is the Alaṁkāras do not constitute the Beautiful, nor do they develop the Beautiful. In a word, they are not essential. Hence it is that a poet observes that a beautiful ornament enriches Beauty that is already inherent.

> "Śreṣṭham vaḥ peśo adhi dhāyi darśatam" (4.36.7).

The inherent Beauty of an object is always objective and can be apprehended as such (darśam). The ornament (peśaḥ) is simply tagged on to it. Another informs us :

> "Surukme hi supeśasādhi śriyā virājataḥ" (1.188.6).

The bright and lustruous decoration clothe the Beautiful. But the Beautiful shines in itself (Virājataḥ) or is "Svayam prakāśa" Beauty exists in itself (Virājataḥ) and also for itself (darśatam)

(xii)

va*lgu* is from 'valg' meaning 'springing or undulating motion as appiled to the horses, the monkeys, joyous people, the surging waves, the heaving bosom and the like.' Here is intended a short of 'skilful and felicitous movement.'

> "*Bṛhaspatim yah subhṛtam bibharti*
> *valgūyati vandate pūrvabhājam*" (4.50.7).

Here we pass to another interesting aspect of the Beautiful. The Beautiful is not simply "the selfexistent Pleasant," or "the self-sudsistent Emotional." It is beyond Pravṛtti or activity only in a transcendental sense. The Beautiful is active or an activity. It constantly realises itself by virtue of that fact that it is sustained by the artistic and aesthetic movement (Valgu). It is undulating or ever active. In being active it is of the nature of consciousness.

Citra, *Darsnta*, and *Rūpa* also seen to conevy something about the form of Beauty. But all these refer primarily to the objectivity of the Beautiful.

Śreṣṭḥam vaḥ peśo abhi dhāyi darśatam" (4.36.7).

The Beautiful is an object that can be apprehended or realised. Its existence or manifestation does not depend upon the individual will. The awareness of Beauty depends only upon the activity of the experiencing Individual.

"*Vāyav ā yahi darśateme somā*
araṁkrtāh' (1.2.1).

But in this statement the Ṛgvedic poet accepts a new feature of Beauty. He is referring to Vāyu or the wind as the objective Beauty, and he is contrasting this Vāyu which is Beautiful in itself. with Soma that is decorated ; that is, with the Soma that exists for something else. Consequently while the Alaṁkāras are only means to an end, Beauty alone is an end in itself and for itself.

(xiii)

Beauty has a formal aspect beside a material one. The form is 'Lāvaṇya,' while the content is 'Bhāva.' In Beauty we require 'Bhāva Lāvaṇya Yojanā.[1]' for the can be distinguished, but not separated. The form includes symmetry, harmony, balance and propriety. It should be the fitting vehicle conveying the thought. It should evolve a synthesis. That is, the content merges itself in the form or loses itself in the form to appear. Thus the form comes to hide it. Hence it is said that 'Art lies in concealing Art.' The formal art consists of polish, artistic finish which should not appear to be the result of conscious endeavour. Though the poet 'should load every rift with ore,' yet poetry should 'come' and appear 'as naturally as the leaves of atree.'

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[1] Cf. "Rūpabhedāḥ pramāṇānī
bhāvalāvaṇyayojanam
sādṛśyam varṇikābhaṅga
iti citram ṣaḍaṅgakam"
(Jayamaṅgalā on Vātsyāyana).

This aspect of Aritstic touch is conveyed by the word '*Subha*' Maruts are the first and foremost possessors of śubha in Ṛgveda. But the Aśvins are called śubhaspati. By itself 'Śubh cannot be said to refer to the formal aspect alone. This word in classical Sanskrit connotes auspiciousness, and in the vedic it also refers to purity. As such it involves matter. Consequently when Maruts possess śubha, it only means that they are auspicious, pure. These two qualities present a synthetic unity of content and form And hence the Aśvins, who are the great aestheticians, are said to be śubhaspatī.

(xiv)

Material possessions beautify the object or person owning then in the sense that they bring into prominence the latent or the potential Beauty. The Alaṁkāras constituting the formal side of art are no better than material possession. They are finite or sensuous. They beautify in so far as they become proper or appropriate instruments manifesting the spirit of Beauty. Their value lies in being proper media and nothing more Now, *Pesas* in Ṛgveda may be interpreted as formal decoration. Aśvapeśas and Vājapeśas might actually support this contention. But the Ṛgvedic poets also speak of viśvapeśas, sahasrāpsa and Hiraṇyapeśas. Here it is impossible to reconcile ourselves to the statement that the Ṛgvedic poets isolate the the formal aspect, or that they insist on the form alone; for Viśvapeśas mainly refers to the Beautifying of the whole or to the unevirsa Beautifying. In either case it cannot be formal. Similarly sahasrāpsa can refer only to the innumerable ways in which Beauty is revealed. And Hiraṇyapeśas has the proper meaning in Yāska who takes Hiraṇya to signify "Hitaramaṇiya." It is instructive and delightful, the spirit and the sense.

Beauty is the synthetic unity of content and form. It is always more than the sum of its parts, The parts lose their separate or individual significance in the Beautiful object. They form into an integral whole, an organic system. The principle of Beauty is immanent in them. The form as such, therefore, means the proper medium for the revelation of the Beautiful. That is, ornamentation of decoration acquires its significance by virtue of its characteristic medium-value or expression value. And yet the medium cannot be separated from its content. just as the sound which is the medium cannot be isolated from its meaning, and just as the body from the soul. The medium of expression and the content of expression have relation of Ananyatva.

One poet of Ṛgveda observes :—

'The heroes come to the assemblies in Beauty' :

> "*Nṛpeśaso vidhathesu pra jātā*
> *abhīmam yajñam vi caranta pūrvīh*" (3-4-5)

Here "Nṛpeśas' has the meaning 'Beautiful men' and not Beauti fied men'. Again another says, 'The song of the poet is pure thought (Dhiyam), and is śucipeśasam' :—

> "*Eti pra hotā vratam asya māyay-*
> *ordhvām dadhānaḥ susipesasam dhiyam*" (1-144.1)

The decoration acquires purity or is pure since it manifests the purity of thought. And so we read, 'Agni makes the sacrifice assume varied Beauty (purupeśasm) by thought'[1].

In the Naighaṅṭuka peśas is read under the names of 'gold' (1.2) and 'form' (3.7). And Von Roth has assigned the meanings of (i) 'Object' 'form) ; (ii) 'artistic figure,' 'ornament' 'fabric'. Varṇa, Vapus, Nirṇig and Rūpa all refer to Rūpa or form of the object. Comparing the passages employing Peśas and examining the forms Aśvapeśas. Vājapeśas, Virapeśas, Nṛpeśas, Ṛtapeśas. Viśvapeśas, Śucipeśas, Purupeśas, Hiraṇyapeśas and Supeśas, Pischel has arrived at the conclusion that Peśas refers to form: object, colour.[1] The latter literature no doubt uniformly employs Peśas to denote a sort of decoration or the external appearance or form of Beauty. Yet the foregoing usages reveal that Peśas denotes the synthetic unity of content and form.

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[1] R. V. 3.3.6 "Agnir devebhir manuṣaśca jantubhis
tanvāno yajñam purupeśasam dhiyā"

(xv)

These are again passages to prove that the concept of Beauty in Ṛgveda demands this synthetic unity. We read 'Thought is Beautiful in itself and so are its refinements'. It is Śukravarṇam'.

" *Eti pra hotā vratam asya māyay-*
ordhvām dadhānaḥ śucipeśasam dhiyam" (1-144-1)

Thought is śucipeśas. It is decorated by purity ? or pure with decoration ? Both meanings are wrong, for it refers only to the purity of Beauty. Moreover we read : 'Indra brings Beauty to that which has none' :

"*Ketum kṛṇvann aketave peso maryā apeśase*
sam uṣadbhir ajāyathāḥ" 1-6-3).

The 'apeśas' or the non-beautiful becomes beautiful by virtue of Indra's activity, *i.e.* the activity of the spirit. It is the spirit of Beauty alone that tranforms everything into the Beautiful, because Reality or Absolute is itself the Beautiful as a poet says 'Varuṇa himself is the Beauty of the rivers' :

"*Rājā rāṣṭrāṇām peśo nadīnām*', (7-34-11)

Varuṇa is the Beauty of the Rivers because he constitutes their inner meaning. They have their context or significancs only in him. Varuṇa is Ṛtapeśas (5.66.1), while the Aśvins are Ṛtapsū (1.180.3). Ṛta is not the Deity's decoration, nor is the deity the decoration of Ṛta, the moral and spiritual principle in the universe. The deity is Beauty or Ṛta, or Beauty of Ṛta or Ṛta of Beauty.

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[1] Vedische studien II. pp. 113-125.

(xvi)

Oldenberg interprets some words as referring to the form of Beauty. But a close examination will reveal that they refer to the contents also. They suggeest the indivisible unity and oneness of Beauty. The Maruts, for example, are reported to have decorated (pipiśre) their bodies with their golden natures like young suitors, sons of wealthy people, They set their lustrous Beauty (śriye śreyāṁsaā) on their forms for glory.

> "*Varā ived raivatāso hiraṇyair*
> *abhi svadhābhis tanvaḥ pipiśre*
> *śriye sreyāṁsas tavaso ratheṣu*
> *satrā mahāṁsi cakrire tanūsu*" (5.60.4).

Here the lustrous Beauty is set on their forms ; and this setting only refers to its manifestation or revelation (Abhivyakti). Hence another poet says : 'The look of Agni is the sweetest (ṣvādiṣṭha) and shines like gold in Beauty (śriye).

> "*Tava svādiṣṭhāgne sam dṛṣṭir id* ā *cid ahna id* ā *aktoḥ*
> *sriye rukmo na rocate upāke*" (4.10.5).

Beauty is not only the self existent, but also the active and objective present. The splendours (ṣriyaḥ) of Agni are fair (spārha) to see :

> "*Spārhā yasya śriyo dṛśe*" (7.15.5).

This perceptibility or cognizibility makes Beauty objective and suggestive, for Agni is fair to see. The preception suggests a train of Ideas 'In the pleasant (spārha) hues of Agni, effulgent Beauty (Śriyaḥ) is visible' :

> "*Tvam agne subhṛta uttamam vayas*
> *tava spārhe varṇa* ā *saṁdṛśi śriyaḥ*" (2.1.12).

The Ṛtus shine (virājataḥ) in great Beauty (Śriyā) with beautiful jewelled decorations (surukmehi supeśasā) :

"Surukme hi supeśasā śriyā virājataḥ
uṣasāveha sidatām" (1.188.6).

With fair jewels and rediant Beauty (Śukrapiśam) the divine damsels are in Beauty (śriyam).

"Divye yoṣaṇe bṛhati surukme
adhi śriyam śukrapiśam dadhāne" (10-110-6)

The decorations do not add to the Beauty. They are themselves made Beautiful. As Kālidāsa says in Śākuntalam,

"Kim iva hi madhuāṇām
maṇḍanam nākṛtīnām".

The Maruts are beautiful (cāravaḥ) like the elevated horn of the bull for beauty (ṣriyase) and like horses ; they show themselves for Beauty (śriyase) like bridegrooms' :

"Gavām iva śriyase śṛṅgam uttaman
sūryo na cakṣū rajaso visarjane
atvā iv asubhvaś cāravaḥ sthana
maryā iva śriyase cetathā naraḥ" (5.59.3)

Beauty constantly strives after Expression. This expression alone renders possible the fuller Aestheic experience.

'The bodies of the Aśvins shine with delightful beauty' spārhayā śrīyā) :

"Abhi vdm viśvā niyutaḥ sacante
spārhayā sriyā tanvā subhānā" (7-72-1)

And 'Beauty sits on every face (anīkeṣu) of the Maruts' :

"Sthirā dhanvāny āyudhā ratheṣu
vo' nīkeṣv achi sriyaḥ" (8.20-12)

That is, the face alone is the powerful revealing medium, for it contains the two supreior senses or the two Aesthetic senses called the Eve and the Ear.[1]

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[1] See Bharata's Nāṭya śāstra : Krīḍanī-yakam icchāmo dṛśyam śravyam ca yad bhavet"
Cf, Hegel's Aesthetic : Einleitung, on the Aesthetic senses.

Beauty, in these passages is conceived as a splendour, an effulgence that gushes forth spontaneously and powerfully. It might be exprienced as a pleasant emotion ; but it is reality, objective. To be apprehended and experieneed, Beauty must be in the object of thought and of feeling. At the same time it is apprehended as one with its medium of revelation, for Art is the sensuous manifestation of the Real,[1] or as Kālidāsa said, 'Lalita Vijñāna.'[2]

(xvii)

Oldenberg's list of words does not consist of the word for Beauty and Beautiful alone. Just as his Akhyānas comprised of dialogue, monologues, soliloquies and ballads, so do these words. These are certain words which refer to the aesthetic experience proper. Other speak of the object of Beauty as self-luminuous. One such important word is Bhand. This *Bhand* refers to the luminous manifestation of Beauty in a finite form, through an object. A sort of rediance is felt. Night and Dawn shine (ābhandamāne) with beautiful decoration :

> "*Ā bhandamāne upāke naktosāsā supeśasā*
> *yahvi rtasya mātara sidatam barhirā sumat*"
> (1-142-7)

In different colours they come near, smiling and shinings ;

> "*Ā bhandamāne uṣasa upāke*
> *uta smayete tanvā virūpe*" (3-4-6)

The wise Agni is the beloved of many and yet he shines.

> "*Ā viveśa rodasī bhūri varpasā*
> *purupriyo bhandata dhāmabhiḥ kaviḥ*" (3-3-4)

The radiance is eternal, and ever fresh. Heece it is a characteristic of Beauty. The radiance emanates from the object and

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1. Hegel : Phil. des Religion 2.8 Aesthetik.
2. Mālavikāgnimitram, 2-13.

constantly becomes new by creating or revealing itself at every moment.[1]

(xviii)

Kalyaṇa is another word characterising the Baeutiful and also describing the mental activity. The wife of Indra is Kalyāṇī and there is joy for him in his home.

> "*Pitur na putraḥ sicam ā rabhe ta*
> *Indra svādiṣṭhayā girā śacivaḥ*" (3-53-2)

The ladies that visit the festive gathering are Kalyāṅyaḥ and they are smiling.

> "*Abhi pravanta samaneva yoṣāḥ*
> *kalyāṇyaḥ smayamānāso agnim*" (4.58.8)

Agni is Kalyāṇa and so are the waters and Soma :

> "*Tvam no agne pitror upastha*
> *ā devo deveṣv anavadya jāgṛviḥ*
> *tanūkṛd bodhi pramatiś ca kārave*
> *tvam kalyāṇā vasu viśvsm opise*" (1.31.9).
> "*yābhiḥ somo modate harṣate ca*
> *Kalyāṇībhir yuvatibhir na maryaḥ*" (10.30.5).

(xix)

Bhadrā as an Aesthetie term denotes delight and happiness. Beauty here is the union of the significant content with the chracteristic form which is well constituted and developed So Uṣas is Beautiful ; she exhibits her form like a bride decorated by her mother. As such she is delightful (bhadrā) :

> "*Susaṁkāśā mātṛ mṛsṭeva yoṣā*
> *āyis tanvam kṛṇuṣe dṛśe kam*
> *bhadrā tvam uṣo vitaram vyuccha*" (1.123.11).

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[1] Cf. "Kṣaṇe Kṣaṇe yan navatām upaiti
tadeva rūpam ramaṇīyatāyāḥ"
(Māgha : Siśupālavadha).

'The delighter has come following the delightful dame; the lover follows his sister.' Beauty as latent is spoken of here :

> "*Bhadro bhadrayā sacamāna āgāt*
> *svasāram jāro abhy eti paścāt*" (10.3.3).

Beauty refers to the mind. It is a way of conceiving, feeling and experiencing the object. Finally it is knowing for it is sustained by cognition.

In some cases Oldenberg interprets Bhadrā as 'the indwelling spiritual force.'[1] This contradicts his peculier thesis of Ṛgveda exhibiting an elementary notion of Beauty. But as usual Oldenberg nods, and he speaks turth while nodding. A poet observes :

> "*ubhe bhadre josayete na mene*
> *gāva na vāśrā upa tasthur evaiḥ*" (1.95.6)

'The delightful wives tend Agni.' Here it is not so much the indwelling force that is emphasized, as the characteristic expresssion of Beauty. They are delightful only when they are Beautiful. Similarly we read : 'The Maruts are the bridegrooms having a delightful beloved (Bhadra Jānayaḥ) :

> "*Parā virāsa etana maryāso bhadrajānayaḥ*"
> (5.61.4)

Opposite to men, like a pleasing lady does Uṣas bend her forehead downwards.

> "*Esā pratici duhitā divo nṛn*
> *yoṣeva bhadrā ni riṇīte apsaḥ*"(5.80.6).

With beautiful decoration were a lady to be pleasing (Bhadrā), she finds at once a friend herself among the people :

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1. Rūpam, 32. 107.

> *"Bhadrā vadhūr bhavati yat supeśāḥ*
> *svayam sā mitram vanute jane cit"* (10.27.12).

The poet wants a delight and happy (Bhadram) mind, mental power) and energy :

> *Bhadram no api vātaya*
> *mano dakṣam uta kratum'.* (10.25.1).

It is the delightful or the pleasing activity (Bhadram Kratum) that he longs for :

> "Ṛtasya raśmim anuyacchamānā
> bhadram bhadram kratum asmāsu dhehi" (1-123-13.)

Agni is pleasing like an activity (Kratur na Bhadraḥ)

> "Kṣemo na sādhuḥ
> Kratur na bhadraḥ" (1.67.2).

This is, Beauty sets in motion the Aesthetic activity, which is cognitive, affective and conative at the same time. It involves the sensation and images sustained by the continuity of interest and attention. It renders possible the intuitive apprehension of the poetic fact. Then alone can we have the 'satisfying imaginative experience[1].

(xx)

Raṇva signifies 'delight' the experience of the spectator. The same idea of rejoicing is again evident in *Vāma*. This enjoyment is a transcendental or spiritual ecstasy, a transport to higer realms of thought and experience. It is a direct and immediate experience of an object as united into a system with the subject The lines like.

> "Idam śreṣṭham jyotiṣām jyotir āgāc
> citraḥ praketo ajainṣṭa vibhvā" (1-113-1).

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[1] A. C. Bradley : Poetry for Poetry's sake.

Such lines show that the object of poetic experience is near at hand ; but the poet experiences a new birth. The preception of Truth as Beauty is the experience of the inner life of things, of the vital spiritual principle of the Universe.

Svādu conveys the nature of the poetic experience of the Beautiful. Sweetness is the prime characteristic of Beauty. *Cāru* on the other hand denotes the pleasant state of a pleasant object. The oblation is cāru priyataman' :

"Abhim ṛtasya viṣṭapam duhate pṛśnimātaraḥ
Cāru priyatamam haviḥ" (9-34-5)

Indra's might and soma are pleasant :

"Sa id vane namasyubhir vacasyate
cār u janeṣu prabruvāṇa indriyam" (1-55-4).
"vaiśvānarāya matir navyasī śuciḥ
soma iva pavate cārur agnaye" (6-8-1).

In a charming (cāru) body, the soul of the dead one becomes dear (priya) to the Gods.

Samveśane tanvaś cārur edhi
priyo de.ānām parame janitre" (10-56-1).

Agni is both Bhadrā and Cāru. The object is delightful, pleasing and dear.

"Bhadrā te agne svanika samdṛg
ghorasya sato viṣuṇasya cāruḥ" (4-6-6).

The seers speak of pleasant Beauty (Śriyam Cārum) :

"Adhi śriyam ni dadhuś cārum asmin
divo yad akṣī amṛtā akṛṇvan" (1-72-10).

This represents the synthesis of the sublime and the comic which is the definition of the Beautiful.

(xxi)

When we observe that the flowing drops of Soma are beautiful like serpents, we lose the serene atmoshere of Beauty.

"Ikṣṇeyā atyā so na cāravo
brahma brahma ye jujuṣur havir haviḥ" (9-77-3)

Here we enter the sphere of Beauty as creative and active, as all-inclusive and expansive, as unity and diversity. It is the dialectic of Beauty. The being of Beauty is the sublime. It has Becoming in its negation, the dissociation of content from the form. The Being and the Becoming have their final synthesis in Beauty. The nonsensuous Idea or the Real unites with the sensuous fact or medium or expression. When these two steps have Ananyatva then we have Beauty. This all-inclusive system of Beauty is apparent in Indrāni who is described as ‚Serpentinig Beauty' Lopāmudrā eclipses all others in Beauty-Lupta Mudrā. And urvaśī is as Śriharṣa says, 'uruvaśīkṛtaviśvā'[1] She harmonises every thing and hence she is Absolute Beauty. We are also told that the Viśvedevas change their forms like serpents (ehimāyāsaḥ).[2]

"Vivśe devāso asridha
ehimāyāso adruhaḥ" (1.3.9).

That is there are degrees of Beauty. These degrees are relative to their media, and to their context.

(xxii)

Nature is Beautiful, and it provides a happy place for the Beauty of the individual. The woman represents the perfection of Beauty. The Ṛgvedic poet saw Beauty in the human form. He wanted a Beautiful environment, in order that the Beautiful soul might have a harmonious development. So in the second stage he discovcred Nature to be Beautiful. The thesis is the human being.

The fingers that kindly the fire and pres the Soma juice are sisters, mothers, damsels. Agni cares for each one like a dame

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1. Naiṣadhīya caritam, 5.
2. See Oldenberg' interesting note on this word in his "Ṛgveda Text Kritische and Exegetische Noten".

at home (1.66.3). Yet he is the maiden's lover and the matron's lord (1.66.4). Still he is an active matron (1.79.1). He is 'citro yad abhrāṭ. (1.66.3), tveṣa pratikā' (1,66.4) and śucibhrāja' (1.79.1). The preparation and the decking of altar is like a dame who dresses herself for her husband :

"Ayam yoniś cakṛmā yam vayam te
jāyeva patya uśatī suvāsāḥ" (4.3.2.)

A blameless dame is dear to her lord :

"Anavadyā pātijuṣṭeva nārī" (1.73.3).

The young maid does not repel her lover :

"Na smā varante yuvatim na śaryām" (10.178.3).

Agni kisses the youthful maiden .

"Rerihyate yuvatim viśpatiḥ san" (10.4.4).

The poet invites Indra like a bridegroom thinking of his consort :

"Maryo na yoṣām abhimanyamānaḥ" (4.20.5).

The cows sing in joy to Soma as a woman to her lover :

"Abhi gāvo anūṣata yoṣā jāram iva priyam" (9.32.5).

The songs are sung to Soma as a lover to his beloved :

"Priyām na jāro abhigīta induḥ" (9.96.23).

Like a young man with pleasant and fair damsels, Soma is delighted :

"yābhiḥ somo modate harṣate ca
kalyāṇībhir yuvatibhir na maryaḥ" (10-30-5).

The women that go to the festive gatherings are examples of perfect Beauty. The dancers decorated themselves after the fashion of the Dawns. (1.92.4) ; that is, they had natural Beauty. The women that go to the festive gathering decorate their Beauty (1,112.4), so that the inherent Beauty might by manifest immediately. It is evident in these and similar passages that the form of the woman was taken as Ideal Beauty, however much Oldenberg and his followers might object. This perception is no mean achievement ; for it is here that we find the key to unlock the mystery of Beauty as a manifestation of Reality, to the mystery of Brahman as Ānanda. The woman's Beauty is partly sensuous and sensuousness is the characteristic of finitude. At the same time the Beauty of a woman is spiritual, for as Agastya and Lopāmudrā remind us, and as Urvasī declares, marriage means the synthesis of Tapas and Kāma. So is Kālidāsa's Śiva 'Naiṣṭḥika Sundaraḥ' (5.68). Thus Beauty is spiritual and sensuous. Hence the Absolute is experienced in the realm of Beauty only mediately ; as Abhinava Gupta declares, it is 'paramparā prāpta,' not 'sākṣāt' or as the Advaita Vedānta observes it is 'Savikalpa jñāna' which suggests and ieads us to Nirvikalpaka jñāna.

(xxiii)

The Veedic seers felt the necessity of a Beautiful Universe for a Beautiful soul. And they accordingly felt the Beauty of Nature, since Nature is the copula between the Absolute and the finite self.

Vāyu is preeminently Beautiful.

He is not only Beautiful (darśata).

"vāyav ā yāhi darśateme somā
aramkṛtāh" (1.2.1);

but also supreme in that :

"Ucathye vapuṣi yaḥ svarāḷuta" (8.46.28).

His beauty is white (śveta) :

"uta śvetam vasudhitim nireke" (7.90.3).
"Śvetaḥ śiṣakti niyutām abhiśrīḥ" (7.91.3).

Foremost of all the Gods he is Śucipā : he drinks the Soma juice most harmoniously, or enjoy it as an aesthetic experience.

The sun has Beauty of his own. The Golden Savitar is a companion of Uṣas in Beauty. The Maruts are highly Beautiful. They are lovers of ornaments and they love Rodasī who is their Beloved. The Aśvins are the Aestheticians. They are lovers and lovers of Beauty and of Love. They are the incarnation of Romance. Even Rudra and Varuṇa are said to be Beautiful. Rudra is compared to a youth, while Varuṇa embraces the nights : "Sakṣapaḥ pariṣasvaje."

The picture of Uṣas is the most vividly drawn in Ṛgveda, and justice has been rendered by Oldenberg.[1] Uṣas is the prototype of all Beauty. Her characteristic activity is the exhibition or manifestation of her own Body (1.92.4. etc). The dawns are compared to warriors (Dhṛṣṇavaḥ), to dancers (Nṛtū), to the waves of the waters (apām na ūrmayaḥ) to the sacrificial posts (adhvareṣu svaravaḥ), to a group of cows (gavām na sargāḥ) and the like. Uṣas is the mother, sister and beloved of the sun. Her smile is a classic by itself. She is the very incarnation of Beauty. She is Immortality itself, She is the daughter of Heavens, the great gateway to the city of God. She is the mother of the Universe, the profound awakener of Humanity. Humanity is her guest. She dances the magnificent dance of consiousness. She reveals the 'lāsya' of pārvatī as the classical literature represents ; and Pārvati. we know, is the Śakti. She is, as Kāḷidās understood her correctly, the concept of Beauty.

In the treatment of the Beauty of Nature, the Ṛgvedīc poets offer us "a general impression in which limitless expanse, brilliance, tumult, strom, activity, and victory flash and heave helter skelter ; all the separate phenomena of Nature unite to form the picture of a mighty artistically constructed whole."[2] Here is Oldenberg once again contradicting himself. Having refused to accept the vedic theory of Beauty in man and in Nature he concludes much against his will that there is a profound concept of Beauty. The concept of Beauty in Ṛgveda is really a 'mighty, artistically constructed whole.' It is a coherent system. It is the synthesis of the significant and the characteristic.

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[1] Rūpam, 32. 116. Also see his Religion des Veda p. 237.

[2] Oldenberg, Rūpam. 32, 118.

(xxiv)

The third stage in the Ṛgvedic concept of Beauty is the conviction of the seers regarding the Beauty in Fine Arts, in Poetry. They valued their compositions as profound, delicious. sweetest, sincere, spontaneous and so on[1]. The fondness for rich adornment has been kept under the strict control of the demands of Aesthetic Beauty. They speak of artistic polish and refinement, but only in the interest of the poetic thought and experience; for poetry is not simple carving out or fabricating (takṣ) a song. It is giving birth (jan) to a poem. More appropriately poetry is a creation (Sṛj-). At the same time it is under the stress of divine inspiration, in the spirit of Beauty that the seers compose. To use Arnold's lines, the Ṛgvedic seers took Poetry to be a criticism of life fixed under the laws of Poetic Truth and Poetic Beauty.

The words of the poet have a splendour (Dyuti) :

> "Dadhāmi te dyumatīm vācam āsan" (10-98-2) :
> "Asme dhehi dyumatīm vācam āsan" (10-98-3) :

They are variegted (citraḥ), pure (śuci), and lustrous (śukra). A well understood word is to them what a well dressed beloved is to her husband' :

> "uto tvasmai tanvam vi sasre
> Jāyeva patya uśatī suvāsāḥ" (10.71-4).

The words are, therefore, Jyotiragrāḥ ,

> "Tisro vācaḥ pra vada jyotir agrā
> yā etad duhre madhudogham ūdhaḥ" (7·101)

They ate even Jyotīmsi :

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[1] See proceedings AIOC (Benaras Session)

"Pra hotre pūrvyam vacognaye bharatā bṛhat
Vipām jyotīmṣi bibhrate na vedhase" (3-10-5).

The hidden thoughts spontaneously advance and shine in effulgance :

"Guhā satīrupa tmanā pra yac chocanta dhitayaḥ
Kaṇvā ṛtasya dhārayā" (8-6-8).

And thought comprehends everything :

"Tu viśuṣma tuvikrato
Śacīvo vīśvayā mate
ā paprātha mahitvanā" (8-68-2)

Another poet observes :

"kratūyanti kratavo hṛtsu dhītayo
venanti venāḥ patayanty ā diśaḥ
na marḍitā vidyate anya ebhyo
deveṣu me adhi kāmā ayansata" (10.64.2).

"The will and thoughts within my breast exert this power, yearn with love and fly to all the regions round. None other comforter is found save only these; my desires are fixed upon the gods." The poet utters wise secret speeches, and charming words of wisdom :

"Tvam cinnaḥ śamyā agne asyā
ṛtasya bodhy ṛtacit svādhiḥ
Kadā ta ukthā sadhamādyāni
Kadā bhavanti sakhyā gṛhe te" (4.3.4).

He longs for advancement in wisdom (1.138.2). He speaks out his thought. This poetic thought is decked with Beauty—(Viṣva peśesam dhiyam) :

"Evā te hari yojanā suvṛkt
Īndra brahmāṇi gotamāso akran
Eṣu viśva peśamam dhiyam dhāḥ
prātar makṣū dhiyāvasur jagamyāt" (1.61.16).

This decorative thought is śucipeśasam or ornamented because of its purity, because of its Spiritual Nature :

> "Eti pra hotāratam asya māyay-
> ordhvām dadhnaḥ śucipeśamdhiyam" (1.144.1).

It is also Śukravarṇam :

> "Indhāno akro vidatheṣu didayac
> chukravarṇām uduno yanate dhiyam" (1.143.7).

And the words that translate this thought in terms of Beauty are 'pāvaka varṇāḥ śucayaḥ' :

> "Imā u tvā purūvaso giro vardhantu yā mama
> pāvakavarṇāḥ śucayo vipaścito abhi stomair anūṣata"
> (8.3.3).

Thus the Ṛgvedic seer first beheld Beauty in Nature and in Himself. The human Being is Beautiful, and therefore, requires a Beautiful environment. He ralised that the spiritual force exists behind and over and above Man and Nature, and that it is Beauty. The poetic songs are necessarily Beautiful since they are the result of divine inspiration. But the poetic experience cannot give us an immediate experience of Beauty, for it can only suggest. So the Ṛgvedic seer realised that the Poetic thought is Beautiful. In the last stage he realised that the highest representation of Beauty is Speechless Thought, while poetry comes only next. By Speechless Thought he only meant that Thought or Reality is beyond the finite speech. Beauty speaks no language, no emotion. It is one of the highest experiences conducive to higer immediacy. Beauty is suggestive. Beauty alone can dispel 'Nīhāra, or ignorance that envelops the Finite-Infinite Individual because of its power of suggestion, This suggestion leads us to non-spatial and nontemporal experiences. That Beauty renders possible the Supra-relational and Supra-rational experience. And according to the Ṛgvedic seers too, Beauty alone can offer "an abiding satisfaction of an abiding self."[1]

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[1] T. H. Green : Prolegomena to Ethics.

CHAPTER EIGHTEEN

SOME PHILOSOPHICAL HYMNS

The *Ṛgveda* is a microcosm of the entire vedic literature. The whole gamut of thought contained in the different *Vedas Brāhmaṇas*, *Āraṇyakas*, and *Upanishads* is to be found in it. Hence it is wrong to speak of an age of the *Saṁhitās*, of the *Brāhmaṇas*, or of the *Upanishads*. The so-called ages which the occidental pundits distinguish and enumerate did not exist one after the other but were chronologically one. The *Ṛgveda* belongs to the same age which saw the birth of rituals as well as the high philosophical flights of the *Upanishads* ; so much so that even without a knowledge of the *Upanishads* it is quite possible to build up the philosophy of the vedic age from a close study of the *Ṛgveda* alone.

Analysis and interpretation of the hymns of the *Ṛgveda* have been attempted many a time by Western scholars, but all such attempts have mostly failed as they were vitiated by two false assumptions. Firstly, each scholar started with a preconceived idea of his own and tried to read that into the text of the *Ṛgveda*. Thus the *Ṛgveda* came to be dubbed as polytheistjc, pantheistic, monothetstic, kathenotheistic, and so on The second fallacy, underlying the first was the Saṁhitā. Almost every scholar has assumed that the *Ṛgveda* speaks with one voice on the various problems of life and existence. This is far from being true. The *Ṛgveda* did not persent any single solution to any one problem. Like the *Upanishadas*, the *Ṛgveda* offers various solutions. The text is composed by nearly seven hundred *rishis*, and as such they cannot be expected to have presented a single conclusion of any ultimate problem. The *Ṛgveda* contains a gradation of thought from naive speculation of the common man to philosophical conceptions of the highest order.

Our aim here, however, is to present some of the important philosophical conception contained in a number of hymns of the *Ṛgveda*. These conceptions form the basis, and have determined the development, of all subsequent philosophical thought in India down to our times. Western scholars, and following them many Eastern pandits, have failed to understand them, for in their almost awe-inspiring boldness and sublimity they were completely new, foreign, and challenging to their limited, narrow mental presuppositions.

HYMNS ON REALITY AND CREATION

The famous *Purusha Sukta* (X. 90), which has been the subject of almost interminable discussion among vedic scholars, tells that the universe sprang into existence as a result of the sacrifice of the *Virata Purusha*. It does not mean that the world originated at a point of historical time. The act of sacrifice implies only the ground of creation. Many scholars have discovered pantheism in this hymn, for according to them. Reality here has been identified with the universe. But this hymn is a purly mystical and symbolical document concerning the genesis of the universe and the nature of Reality, both as immanent and transcendent. The song opens with an anthropomorphic descriptions of Reality as having innumerable heads, eyes, and feet. But as the later *riks* reveal, here we have to adopt a symbolic interpretation. Hence it means that Reality is the unity of though,t perception, and activity, all realized as one. Though He encompasses the universe, yet He is something more than what. He has created. Time is imbedded in Him, though He does not change. He is the Lord of Life, and rules over immortality, transcending the earthly values. His omnipotence is great, but greater than that is He. This universe is only a partial manifestation of Him. He is immanent not only in the immortal objects but also in the mortal ones. Body and mind, or matter and soul, find their final explanation in the same immanence of the transcendent Reality.

The universe sprange into existnce as a result of the sacrifice that involved time. Time is the distinguishing mark and the genesis of the impirical order of existence, which is an eternal act of the creative will of God. It is said : 'The moon came from His mind, the sun from the eyes, Indra and Agni from the mouth, Vayu from the breath, the atmospheric region from the navel, heaven from the head, earth from the feet, and the regions from the ear of God.' This is a beautiful, graphic, and pictorial represent- action of the created things as the attributes of God. The 'finite centres of experience' are in a way only the adjectives, for Reality alone is the true substantive. Finite things have no independent existence apart from God ; and so is every activity. This is not panthesim. It is the vision of Realīty felt intuitivety as a spiritual whole.

The universe is said to have come into existence to fulfil *dharma* or righteousness, or more properly the *sittlichkeit:* yajnena *Yajñam ayajanta devah* (X.90 16). God is conceived as ethical and hence the universe cannot be dissociated from God. It is dependent upon God. God is a immanent in the universe ; and it is said, *surya ātma jagatas tasthushas cha.* The sun, conceived as effulgence, is the inner principle of activity in the animate and inanimate universe. This sun is not the visible star, but the Absolute Reality, much in the same way as Plato has conceived it. It is observed :

> *Indram, Mitram, Varuṇām, Agnimahur*
> *atho divyah sa suparno garutman*
> *Ekam sadvipara bahudhā vadanti*
> *Agnim Yaman Mātariswanamahuh* (I. 164. 46)

This one Reality is also called *Hironyagarbha* or the Golden Germ. It is the ground of the universe and is both immanent and transcendent. He is called *divo dharta bhuvanasya prajapatih* . ...savita (IV. 53.2). He has created the universe and awakened it to consciousness and activity. Hence it is dependent on him. It is said that this universe is created out of 'nothing or a*sat* (X. 72. 2-3). Brihaspati, the lord of prayer, has worked it out into existence. Here *asat* does not mean pure nothing, but an inexplicable entity, or in the technical language *murtamurtetaram*. Before creation there was neither sat (existence) nor asat (non-existence) (X. 129. I).

All the other gods sprang into existence later on. As such apart from the Absolute, everything else is finite. This Absolute is called the transcendent Reality, *adhyakshah parame vyoman* (X. 129), The one transcendent Real is manifested as the many, *ekam va idam vibabhuva sarvam* (VIII. 58.2.). This is possible only if Reality is also immanent.

This Reality is *vishvachakshus*. He is the eye of every organism, or he perceives everything. With his power he created everything. He is *vishvashambhu*, auspicious to one and all. He is the ever-active consciousness and lord of speech (X. 81). He not only creaters, but also sustains the universe. He is *paramasandrik*. In short He is the goal of all creation : tam samprashnam bhuvanayantyanya (X. 82.3). He is beyond heaven and earth, beyond the finite gods, and himself unborn. Everything depends on Him like the spokes of a wheel on the nave (X. 83) Such an all-powerful God cannot be really known. There is a great gulf between Him and the finite beings. People cannot comprehend him fully because they are fond of their lives, are selfish, and indulge themselves in flattery and trifles. As such they are enveloped by nichara or mist. This enveloping factor is the root cause of their ignorrance of God. This is no other than the māyā of the latter-day Advaitic system. The nihara can be compared to the avarana shakti of māyā. It cannot be got rid of so long as we cannot rise above sagunopasana, or worship of the finite god of religion. Selfish attachments too are to be given up (asutripah). Thus alone can one experience the Absolute. The disappearance of nihara is no other than Brahmajñāna (X. 82).

Knowledge (jñāna) is Reality. For the dispelling of ignorance Knowledge alone is essential.[1] Knowledge is experience. The Vedas and the vedic lore serve no purpose to one who has not realized Reality, for it means that he has not understood them. They are equally valueless for the man of realization.[2] Final emancipation or moksha is inexplicable Absolute Bliss. This is the final theme of all the compositions of the vedic seers. This oneness of Reality and unity of Godhead is deep-rooted even in the common appellation of God itself. It is Deva coming from a root meaning 'light' Light or effulgence is the nature of Reality. Hence it is not the even when they sang of the glories of Agni, it is not the visible light but the light as experienced in the mystic consciousness. Otherwise who could have be-lieved even in the vedic age that the maruts had beautiful ornaments ? The seers sang of the Reality transcendent to and immandent in the world of appearances. Hence it is that Tauta Bhattapada has defined a poet as one who has appprehended Reality, which is mysterious and hidden, and which is the principle of activity.'

In the vedas light or effulgence is the final object of worship, of ritual, or of philosophic enquiry. It is supramundance and is seen as appearance in our daily life. This becomes crystallized in various forms under a variety of names like Agni, Savitar, and Sūrya. Ushas is the mother of the effulgent deities. This only signifies that Dawn is the awakener of the spiritual consciousness. She is the progenitor and the guardian of the Divine Light. She represents the activity of Consciousness, Consciousness that has awakened to its purpose.

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1. I.164. 36-37,
2. I 164. 36 Compare the famous verse quoted by Shankara, at the end of his commentary on the Vedānta Sūtras, I. I. iv,

   Dehatmo pratyayo yad vat pramanatvena kalpitah
   Laukikam tadvadevedam pramanamtvatmanischayat.

The sun is the symbol of Consciousness. He is *vishvadaṛshakha* and *jyotikrit* The vedic seer did not regard the visible physical sun as a spiritual entity, for he never alludes to the heat. On the other hand, the sun is always described as beautiful, peaceful, and amiable. This is the experience of the sun in mystic consciousness. While Brihaspati gave names to the objects of the word, the sun alone gave forms to those objects. And we know that this world of ours is fashioned out of nama and rupa as Sureswaracharya has observed.

The Hymn of Dirghatamas

The famous hymn of Dirghatamas (I. 164) is a most beautiful philosophical song, which raises a series of question concerning nature and man, and answers them in the language of symbols, The marvels of nature and humanity, speculations about the ultimate problems, are all woven into a fine poetic texture.

The starting-point of Dirghatamas throughout is that of scepticism, with a buring desire to understand the ultimate problems. Naturally the attention is directed towards Reality. The poet asks :

> Who has seen Him as He came to exist,
> Seen how the boneless supports the boned ?
> Life and blood are from the earth, but
> wherefrom the spirit ?
> Who can go to question One who know ? (I. 164.4).

According to Sāyana, the question here refer to the corporeal frame, the subtle body, and the soul, for blood and life are prithivi tattvas and are evolutes of prakriti. But as Ludwing observes, the sages talk about things beyond the power of comprehension.

The poet here seeks to know the nature of the word, throughout maintaining its dependence on God. The transcendent Reality comes to appear as the world, and none can see this begining. The Reality is boneless in the sense that though it is the ground of the visible material universe, it is not limited by it.

Next the seer refers to the transcendence of Reality. Sunk as he is in ignorance, the seer requests the wise to enlighten him : 'Who was that one in the form of the Unborn that has established and firmly fixed these six regions of the world ?' (I.164.6). Since God created all the regions, he must be superior to the world itself. And it is the secure station of the 'Bird of beautiful plumage' that he wants to know, for it is the rays of this sun that give out and absord the waters. (I. 14.7).

Then follows a beautiful conception of Reality as Time or Duration. Reality is steady or immobile. It is unchanging. But time is within it with the six seasons, 360 days, and 360 nights But unfortunately this conception is not elaborated. Yet we may not that Reality, through timeless, contains time within it. It is both dynamic and static (I. 164 15-19).

Knowledge

After this account of Reality, the seer takes up the problem of knowledge. It is in the form of a short parable of the tree of knowledge :

'Two birds of beautiful plumage closely attached to each other with bonds of friendship, found refuge in the same sheltering tree. One of them eats the sweet fruits of the fig tree while the other silently looks on.

They hymn ceaselessly their portion of immortality there, where the protector of the entire universe has placed me ......'

'Upon the top of that tree where the fine birds taste the sweetness, takes rest, and beget childen, there the fig. is delicious ; none gains it who knows not the father.' (I. 164.20-22).

These there simple riks have occasioned much controversy and varied interpretations. A faithful exposition of these hinges on the understanding of the true nature of the birds. According to Sāyana these to birds represent the individual self and the Absolute ; the former alone enjoys the fruits of karama. Griffith is too eager to be more faithful to ritualism than Sāyana himself ; and accordingly he takes the protector to mean Soma, and the fine birds to be priests. But he arbitrarily surmises that the seer has employed the numeral unnecessarily. Still more Ludwing holds that this triplet is an unconnected fragment brought in and inserted here simply because the term suparna occurs. Various other scholars have interpreted the dual suparna as to souls, day and night, sun and moon, and so on. Some have even thought the word to be a plural and surmised that the reference is to the rays of light, stars, metres, spirits of the dead, priests, and the like. The tree is explained as the body. the orb of the sun, the sacrificial post, the world, the world tree, and so on.

But the tree is that of wisdom, whose higer fruit is the knowledge of God. As Geldner has observed,[1] the two birds represent the two species of those who are eager for knowledge with different faculties of comprehension.[2] Only one of them, to whom the poet belongs, discloses the highest knowledge ; while the other, who is not philosophically inclined, comes off empty handed. The portion of immortality referred to is the fruit of the higher knowledge, called paravidya in the Upanishads. They enjoy the sweetness, *i.e.* the fruit, and beget offspring. This symbolizes the handing over of the secret knowledge or wisdom to the son by father, because the higher know ledgc is considered a secre, yor as the Upanishads declare a rahasyam. It cannot be imparted to all and sundry.

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[1] Translation and Commentary : Ṛgveda, Vol, I. (1939).

[2] Compare Bhavabhuti's famous verse in Uttararāmacharita ; Vitarati guruh prajne vidyam yathaiva tatha jade.

Thus in this triplet a distinction is made between empirical knowledge and philosophical knowledge. Philosophical knowledge alone leads the individual to Reality ; it is the 'pathway to Reality.' Though there are two types of knowledge, both are connected. Even the uninitiated has Some sort of experience, though clouded, of the Absolute by virtue of the identity of the individual self with the Absolute in fact.

Individual Self

The riks I. 164. 30-38, touch upon the problem of earthly existence. Ludwig, Henry, and Pischel read here a reference to Agni, contrary to Sāyana's correct interpretation of body and soul. Life and death are the theme of the first of these four. Life reposes in breath, in activity, and it is the swift walker. The jiva or the soul acts as long there is life in the body. When life disappears, it remains as a pillar in a calm house. The soul of the dead wanders of its distinguished from simply breathing as well own well, The immortal soul has the same origin as the mortal frame- The soul is to be The soul is spoken of as having a will of its own. This implies the activity is the nature of the soul. The soul can be disembodied; but it does not mean that the body and soul are unrelated. They are related in the sense that both the immortal soul and the mortal body spring from the same source, the Reality or the Absolute, amartyo martyena sayonih.

The riddle of thought is taken up in the 37the rik. 'I know not if I am all this (what I am), I wonder deluded and limited by thought. As soon as the first-born of the moral law approaches me, I obtain a portion of this speech.' The seer speculates on the possibility of understanding the nature of individual soul. He comes to the inevitable conclusion that it is impossible to know the nature of the soul with the help of simple thought, or knowledge. Thought, being discursive, cannot comprehend Reality. As such thought and Reality are not convertible terms. Reality cannot be comprehended with our senses or mind.

The moral law of the world of God realived on the plane of ethics. The first born of the moral law is the conscious human being. When the seer comes into contact with the human beings, he begins to feel his responsibility. The ethical realization of God is in society, in discharging duties and in claiming responsibilities. Though the seer is not explicit, he intends here freedom of the will in the realization of God in ethical action.

Loguos

The next verse (38) has a deeper philosophical import: 'Back and forward he goes through his own strength. The immortal (soul) and the mortal (body) have the same origin. Being associated and going together, men, when perceiving one of them, do not perceive the other. The individual has freedom will, and he alone irresponsible for whatever he does. Activity is the principle of the universe. Reality includes the activity of both mind and matter, for it is immanent in them. As such the pursuit of one alone is injurious to thhe understanding of Reality. The individual cannot realize the spiritual nature of Reality in one of them only. He must realize it in a and through the universe around him. Such a realization can be through service and prayer. The seer accordingly proceeds to a philosophical conception of the Logos. The deity is said to repose in the highest sphere, in the permanent mystic consciousness of the eternal *rik* or Logos (I.164.39). This speech is potential and is in the higest empyrean. It is latent in Reality. The universe breathes with its help (I. 164.42). It is imperishable, and from it flows the distinction beetween the various perishable things. Speech can be said to have four parts, three parts of which are hidden, the fourth being employed by human beings (I.164.45). Thus speech is both potential and kinetic. As potential it is prayer or thought. This speech as prayer brings forth the unity amongst diversity. Thought is the relating factor, in other words, thought always refers to Reality, though it does not comprehend it. As the idealists say, every judgement is an affirmation of Reality.

The culmination of this speculation is reached in the next *rik*, where the seer proclaims the oneness of Reality. Reality is one alone ; yet the wise call it a variety of ways and give it different names : *Ekam sad vipra bahudhā vadanti*. The unity of the world, the realization of the universe as Spirit, the goal of speech and of thought. the culmination of worship and of prayer, are all realized only in this Absolute.

Hymn on Prayer

The hymn X. 71 is epigrammatical and deals with the problem of knowledge and that of creation. The entire universe, called the empiricial, is distinguished by form and name. 'Speech or Logos gave names to objects or phenomena; and the excellent and the spotless ane was disclosed through compassion.' This is the secret or mystery of the universe which is to be realized only through love (*prema*). Only mystic contemplation, otherwise know as love, discloses Realty. Like men sifting the flour in a winnowing basket, the wise have fashioned prayer with spirit. Only the companions in worship (*sakhayah*) apprehend the communion or friendship (sakhyani) (X. 71.2). The nature of prayer is spiritual. Besides , it must embody pure and lofty thoughts. It is effective when it is recognized as having both individual and social values. 'The nature of prayer is apprehended after a struggle. It reposes in the seers, whence it is manifested everywhere.' (X. 71.3). Then the seer procceds to give out the mysterious potency of prayer and of knowledge : 'Though he seer, he does not see *vak* ; though he can hear, he never hears her, onley to one does she unravel, unmask, her beauty like a well-dressed loving wife.' (X. 71·4). This paradox brings forth the distinction between an ignoramus and a wise one. In the language of Dirghatmas, it is the difference between two types of knowledge, as the

Upanishads have happily conceived it, between *parā vedyā* and *apara vedyā*. The person who has no inkling of the higher knowledge, spiritual wisdom, can be said to have neither eyes nor ears. such a one will not find out the universe as a spiritual Whole. The other directly apprehends the immanent Reality. T..e person that has only the empirical knowledge is a laggard, stupid in friendship, and unfit for any heroism. He roams in a valueless illusion, the sacred Truth yields to him neither fruit, nor flower (X. 71.5). He is friendless and ne er knows the path of righteous action. Consequently it follows that though all human beings are endowed with the same eyes and ears, yet their mental comprehension is not the same. Therefore there are two sets of human beings. One group is like a tank where a happy bath is impossible. The other is like a beautiful pool fit to bathe in. The later alone are fit for sacrifice ; they have the impuls and spirit which fashion out the prayer, The former approach prayer in a sinful way and spin out their threads in ignorance like spinsters (X. 71.9). This is the the highest tribute that can ever be paid to prayer and to knowledge.

Hymns on Creation

The next hrmn, X. 72, is primarily concerned with the act of creation. The seer declares the mystery of creation confidently, so that the people of a future age can comprehend the same and verify it spiritualty (X. 72.1). The realtion of God to creation primarily suggests the idea of causation. The seer observes that, 'as a smith blows up fire and melts (the material), so did Brahmanaspati brings forth the existent universe from non-existence' (X. 72.2). The analogy must not be carried too far. Brihaspati is the Lord of Prayer, or the Deity conceived of as prayer. The Deity created the universe, not from an existent matter, but from His will and by an act of His will. Since nothing or non-existence (*asat*) cannot bring forth something, it is to be supposed that the theory outlined here has certain assumptions : firstly, Matter has no independet existence apart from Spirit ; secondly, Creation is as an act of

God's will. The seer proceeds to say that space or extension was the first thing to appear. This implies time, for without the manifestation of time, activity cannot take place. The empirical universe in the Space-Time form sprang from the Transcendent.

The hymn X. 81 also preoccupid with the creation of world and its relation to the Deity. God is pictured here as the generator and architect of the world. The world came to exist as an orderly cosmos like a work of art. The order at the core of the univerae compels the seer to speculate a perfect First Cause. There is a touch of anthropomorphism in such a description. God is said to be all faced all-eyed, all-armed, and all-legged. He is the only Reality, who generated the Heaven and the Earth. The seer longs to know the material out of which the universe has been fashioned : 'What is that wood and the tree from the wood of whico werh carved out skilfully both Hhaven and Earth ? (X.81.4). We find an answer in the *Aitareya Brāhamaṇa* where the tree and the wood are named Brahman of the Absolute. The universe is the work of a Sculptor, an Artist.

Next the seer desires to know the location of Reality. 'Where is Reality ? It it immanent or transcendent ? Wha is its locus ? What is its nature ? No positive answer is given to these formidable questions. But the seer exhorts the thoughtful to find answers for these questions in their souls. It is the mystic experience that has the final say in such problems. The hymn concludes with a beautiful prayer to Reality, requesting God himself to teach mortals how to worship, for worship holds the key to the mystery.

The next hymn, X. 82, is a continuation of the same theme. The Reality is addressed to as Father. The holy Father, wise in spirit, has created both the worlds. He is the Father of the eye, for He is the giver of Light. He is mighty both in mind and power. He is *dhata*, *vidhata*, and *parama sandrik* (X. 82.2). The souls of the blessed realize everything beyond the visible phenomena. All the wise are in this Reality. He knows all the existing phenomena, and all the gods too are his own manifestations. All the beings search him for knowledge. This universe has its centre of gravity in the navel of the Unborn, in the One wherein abide all things. It is impossible to comprehend such a Reality with the finite intellect : 'It is impossible to find Him out who has created everything. There is between Him and ourselves a great gulf made up of a different thing. We wander in the world being enveloped by mist (*nihara*) ; and with prattling voices we move about flattering Him for we are fond of our lives (X 82.7).[1] The Reality cannot be comprehended because human beings attach too much significance to their bodies, to the detriment of spiritual values of life. All this is the resutt of *nihara* that envelops us. This is the same as *māyā* or *avidyā* in its *avaranashakti*. It disables us from knowing the Real. For the first time in the vedic thought, we come across the enunciation of *māyā* as a profound solution for certain ultimate philosophic problems.

The hymn X.121 deals with the supremacy of the One Real, and the dependence of finite thing on it. Here God is conceived as *Hiranyagarbha*, the Golden Germ. That is, Reality is the valuable inner principle and source of the universe. Reality is One and Eternal. *Hiranyagabha* is not only immanent as the name itself suggests, but also transcendent, for He alone is the Lord of all created things. He existed even before the universe sprang into existence. He alone is the giver of souls to the beiegs, and all worship Him. Immortality and mor His shadows, He is the sole monarch of the tality are universe.[1] that breathes and winks because He is inherently or potentially great. Not only did He creatse everything, but it is even

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1. Na tam vidatha ya ima jajana anyad yushmakam antaram babhuva, etc.
2. X.121. S : *Yo deveshvadhi deva eka asit.*

said that space can be pictured as the hands of Gad[1] ; that is space too is dependent on Him. He is the God of the gods, andi is the only Reality.

The hymn X. 114 is important for its symbolic representation of Reality as the 'Sun'. The sun, says the seer, is in a high position surveying the worlds. He is the bird that is ever active, Thaugh Reality is One, people call Him in many ways.

The problem of creation engaged the attention of the *Ṛgvedic* philosophers ever and over again. The thinker, the seer the poet, were all compelled at every time to give up their discussions. The futility of rationalism or discursive thought in explaining the ultimate problems, is the noble conclusion to which all sincere, genuine thinkers and mystics have arrived. The short hymn X. 190. the last but one of the *Ṛgveda Samhita*, is yet another statement confirming the failure of rationalism in understanding Reality. The hymn opens by stating that '*rita* and *satya* are generated by the highly enkindled *tapas* ' of God. This *tapas* is the creative urge, will, or force of Reality appearing as world. *Rita* is the moral order of the physical universe, while *satya* is the moral order of the spiritual universe. Both originated from the same Reality.

The hymn X.129 is popularly known as the *Nasadiya sukta*, after its opening words. This has been much abused in interpretation. Agnosticism, nihilism, anthropomophism, and scepticism are some of the epithets that are almost contemptuously hurled against it. A close examination will reveal that the hymn deals with the ultimate philosophic problems in a most dispassionate way and offers reasonable solutions to some of these. It affirms positively the nature of Reality.

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1. Compare the stanza o' Blake :

> 'To see the world in a grain of sand
> And Heaven in a wild flower,
> Hold infinite in the plam of your hand
> And Eternity in an ho'ır.'

The song opens with a statment of Reality as it existed before the universe took this present shape, At that time, 'there was neither non-existence, nor existence ; neither firmament, nor empyrean bevond it' (X.129.1). Reality can be neither matter nor spirit ; but it must be beyond *asat* and *sat*. Its nature cannot be understood in terms of the human intellect. It is impossible to say how the universe was enveloped or concealed then. One might argue that it was latent in the creative power of the Real.

There, at that time, was neither death, nor life ; there was no sign of night or day.

'That One Reality breathed breathless by its own inherent power.' (X. 129.2). That is Reality is ever self-conscious and powerful. This much one can safely predicate of Reality. There is nothing beyond this Reality. Even darkness was concealed by primevel darkness. There is no question of presuming that Godcreated light first. The nature of all this at that time is indeterminate, and yet fluid. It was constantly active realizing itself. There was no emptiness or vacum even, for emptiness too cannot exist.

The one Reality was existing by the power of *tapas*, and was always conscious. Desire, the primal seed of intellect, aroes therein in the beginning. It is the cause of creation, which is an act of will (*kama*). Hence it is said that 'the wise seers searched their hearts exhaustively with thought and found out that the existent is related to the non-existent. That is, this non-existent universe is potentially in the Eternal Mind or Will.[1] Once the universe created, Reality has a twofold aspect, immanent and transcendent. Such a Reality cannot be comprehended by the hymn intellect. No one can declare its nature, though he might experience it. Even the way in which the universe has come to exist cannot be satisfactorily explained So the seer concludes the song by declaring : He alone knows it well, He who is the *adhyaksya* or transcendent Reality of this universe......If He does not know it, who else can ? Thus though the hymn ends in a mood of agnosticism, yet the seer has sufficiently indicated the nature of Reality, denied the possibility of thought comprehendihg the Real, and suggested the importance of feeling or experience as the final guide of all ultimate metaphysicol problems.[1]

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[1] It is by accepting this veiw that Shankara in his commentary on the *Vedant Sutras* escapes all the useless quarrels over the vexed problems of divine fore-knowledge, free will, and determinism.

Hyms on Spiritual Discipline

The hymn X. 136 is of the seven and is addressed to the *Kesins*. It pronounces the necessity of philosophic discipline and endeavour in understanding and experiencing Reality. It is a glorification of righteousness, by which fellowship with the angels and communion with God can be realized. ,The seer with his mystical knowledge', says Von Roth, 'resembles the world of Light.' He is all Light to look upon ; he is called Light it-self. Mortals behold only the body of such a seer. That is,.the spiritual perception is too often neglected· The seer obtains the Blissful spiritual wisdom and rxperience only after he has drunk poison from the cup along with Rudra ; this implies that the 'pathway to Reality,' the way of righteousness, is beset with the great obstacles which must be patiently overcome. In the words of the vedic seers, the best way of realizing Reality is the way of the ethical and religious discipline.

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[1] Compare Shankara on the *Vedānta Sutras* I. 1. ii : *Anubhavadayascha yathā sambhavam iha pramānam* : *anubhavavasantavat......brahmajñānasya.*

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